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*A glance at the Grimani breviary
preserved in S. Mark's library, ...*

Hans Memling, Gerard van der Meire, Lievin van Lathem,
Ferdinando Ongania, Catholic Church, Biblioteca nazionale ...

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THE
GRIMANI BREVIARY



English Edition — 500 Copies

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A GLANCE
AT
THE GRIMANI BREVIARY

PRESERVED IN S. MARK'S LIBRARY

VENICE



FERD. ONGANIA Publisher

ANNO MCMIII



TO
H. WALTERS
OF BALTIMORE

LOVER AND COLLECTOR OF ALL THINGS
BEAUTIFUL IN ART AND LETTERS,
I DEDICATE THIS BOOK

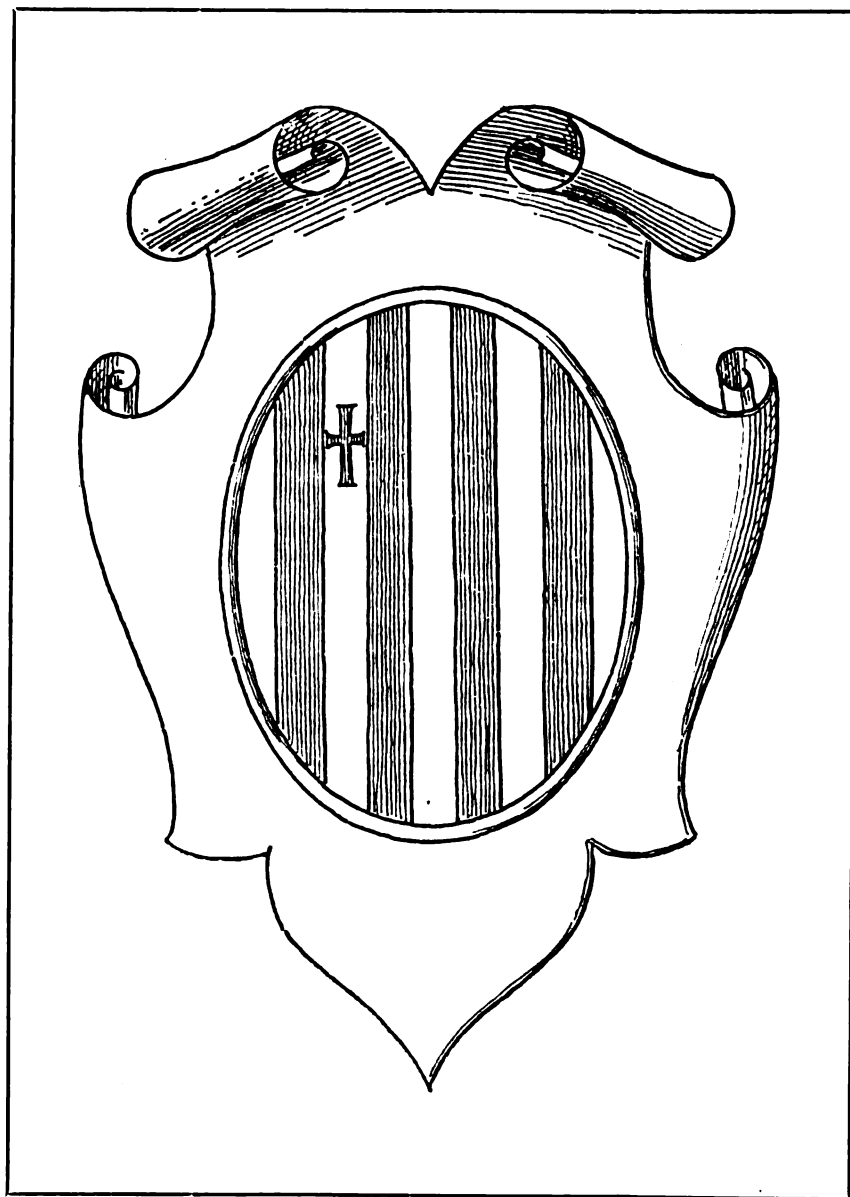


VENICE Decembre 1902.

F. ONGANIA

(RECAP)







THE GRIMANI BREVIARY

I.

For whom was the Breviary executed?

In order to solve this problem, precise indications which are unfortunately lacking would be necessary. As it is, all we can do is to trust to the result of the researches made by Francesco Zanotto. The artists who took part in the work are known; they lived, as we shall see later, about the time of the pontificate of Sixtus IV, who occupied the Papal chair from 1471 to 1484. We know further that this Pope was a member of the Order of S. Francis; that the Breviary reserved exclusively for the use of that Order, includes the feasts introduced by this Pontiff and is thus absolutely similar to the one printed in Rome in 1477; and finally that this Pope was endowed with a liberal and distinguished mind, as is shown by, amongst other things, his foundation of the Vatican Library. It is therefore natural to suppose that so marvellous a work could only have been ordered by him.

How could this learned and generous pontiff, who professed so zealously the Rule of S. Francis, and who hesitated at no sacrifice in order to enrich with precious works the library which he had founded, have failed to be

concerned in the production of this remarkable Breviary, which, although he did not live to see it completed as he died on August 13th 1484, was mainly executed during his pontificate?

II.

Artists.

An anonymous author of the XVIth century, in a manuscript entitled "A short account of the existing drawings of the first half of the 16th century at Padua, Cremona, Milan, Pavia, Bergamo and Venice" published in 1800 with notes by the celebrated cavaliere Jacopo Morelli, librarian of S. Mark's, speaking of the antiquities and other artistic objects preserved in Cardinal Domenico Grimani's palace in Venice and mentioning the Breviary, says as follows, "The famous prayer book that Messer Antonio Siculo sold for 500 ducats was illustrated with miniatures by different masters and comprises the work of several years. It includes miniatures by Hans Memling (125); by Gerard of Ghent, by Livienus of Antwerp (125)" — and even if this writer had not revealed the artists' names, connoisseurs of the style of the Flemish School could easily have indicated at least the principal miniaturists who worked on the Breviary, notably Memling who shines in this jewel with all the splendour of his art.

Hans Memling, called by the Flemings Memling, by the Italians Memelino or Memmelinck, and formerly by other nations Hemling or Hemmelinck was born at Damme

about 1450, and was a distinguished pupil of Roger van der Weyden. Towards the end of his life he travelled in Spain and Italy, leaving behind him traces of his extraordinary talent. He died at Bruges in 1495.

The artist called by our anonymous author Gerard of Ghent seems, as Morelli justly observes, to be none other than Gerard Van-der-Meire, who was born at Ghent in 1450. He was one of the principal painters in oils after Jan Van Eyck of Bruges.

In 1858 Herr Heinrich Harzen in an article entitled "Gherard Horebout von Gent Illuminist des Breviars Grimani in der Markus Bibliothek von Venedig" which appeared in "Les archives artistiques de Leipzig" attempted to prove that Horebout was one of the artists who worked on the Breviary. But as this Gerard was not born until 1489 at which date Cardinal Grimani had already bought the volume from Antonello di Messina no further information is needed to prove the falsity of that assertion. We know of no artist answering to the name of Livinus of Antwerp, but Morelli is of opinion that he may be identified with either Hugh of Antwerp or Lieven de Witte of Ghent who was also a clever artist and painted the Adulteress which is now, together with several stained glass windows also designed by him, in S. John's church at Ghent. Zanotto, on the other hand, points out that there is too great a difference, not only in the names but in the nationalities of these artists, and accepts therefore the name given by our anonymous author although it is new in the history of painting.

In addition to the masters mentioned above there were other artists who worked on the Breviary, but their names are unknown to us, with the exception of that of Antonello di Messina whose miniatures have, as may be seen in the table at the end of this volume, been pointed out by Zanotto.

III.

When was the Breviary begun, and when finished?

Since this Breviary is, as we have already said, absolutely similar to the one which was printed at Rome in 1477, it is highly probable that this marvellous work was undertaken in 1478 — and, as Cardinal Grimani bought it in 1489 we may conclude that the artists devoted ten years to its execution.

IV.

How the Breviary became the property of Cardinal Grimani and later of the Venetian Republic.

At the time of the death of Pope Sixtus IV in 1484, the Breviary, still unfinished, was probably in the hands of one of the artists. But, being shortly afterwards completed it was, presumably, purchased from Memling himself by Antonello di Messina while he was staying at Bruges, who, on his return to Venice, sold it to Cardinal Grimani in 1489 for the sum of 500 sequins or ducats.

Domenico Grimani, a son of Doge Antonio and Catherine Loredan was born in 1461. After having filled various missions entrusted to him by the Republic, he entered the Church. In 1493 he was created Cardinal and soon after, in 1498, was appointed Patriarch of Aquileia. He renounced this position in 1517 in favour of his nephew Marino Grimani and died at Rome on the 27th of August 1523.

Cardinal Grimani was not only remarkable for his exemplary piety, but was also a literary man of repute and a notable collector of antiquities — a sort of Mæcenas who encouraged the fine arts and who, as Morelli points out, thus introduced into his family the taste for and the patronage of noble things. In his will dated August 16th 1523, the Cardinal prescribes that this wonderful Breviary should pass to his nephew Marino Grimani, Patriarch of Aquileia, who was not, however, empowered to part with it. At his death it was to become the property of the Republic.

Marino took the Breviary with him from Venice to Rome where it remained until his death in 1546. Stringa tells us that this valuable work together with many other precious objects would have been irretrievably lost if Giovanni Grimani, Patriarch of Aquileia, had not searched for and finally recovered it at great cost.

The beauty of its workmanship, as well as the trouble and money which he had spent in order to recover it, inspired the worthy prelate with a desire to retain possession of the volume during his lifetime, and, the Republic having acceded to his request, the Breviary was brought

back to Venice, where it remained in the Patriarch's possession until October 3rd 1593. Fearing lest after his death the volume should again be lost, the Patriarch, true to his promise, sent for his great friend Marco Antonio Barbaro, Procurator of S. Mark's and entrusted it to him, charging him to deliver it to the Doge Pasquale Cicogna in full Senate.

V.

How it was preserved and placed in S. Mark's Library.

The precious Breviary was deposited in S. Mark's Library, whence for greater security it was removed to the Treasury of the Basilica.

The Republic wished that before the book was placed in the Library it should be adorned with a suitable binding, and Alessandro Vittoria was entrusted with the work. He carried it out, as we shall see in the following pages, in a manner worthy at once of so precious an object, of his own artistic talent, and of the Republic his patron.

After the fall of the Republic the Breviary remained in the Treasury of S. Mark's but having made strenuous efforts for three months to get it entrusted to his keeping, the eminent scholar and librarian Morelli succeeded in obtaining the consent of the authorities, who by the Decree of October 4th 1797 ordered that it should be transferred from the Treasury to the Library, where it has since been preserved with jealous care, as one of the most precious jewels of that grand collection.

VI.

Description.

As soon as the Breviary had been delivered over to Doge Pasquale Cicogna, the Republic, as we have already mentioned, commissioned Alessandro Vittoria to furnish it with a rich and artistic binding.

The ground of the binding, largely hidden on both surfaces by silver gilt ornaments, is of crimson velvet. On one side are the arms and the portrait of Cardinal Domenico Grimani and on the other those of Doge Antonio, his father. Both are further decorated with Latin inscriptions relating in the one case to the gift and in the other to its confirmation; the whole in silver gilt.

The volume consists of 831 pages, about 10 inches long and 9 inches wide, and is therefore larger than that of Matthias Corvinus which contains only 597 pages.

The vellum on which it is executed is extremely fine and perfectly white, and both surfaces are so smooth that it is impossible to distinguish between the upper and the under side of the skin.

The Breviary has no frontispiece and begins with the signs of the Zodiac, and the various agricultural occupations of the different months of the year.

Twenty four miniatures, all by Memling, refer to the Calendar. Next come the prayers with sixty more full page miniatures illustrating Bible history or portraying the principal saints; then eighteen others of smaller dimensions al-

lotted to the saints of special devotion, and placed at the beginning of the office dedicated to each one.

Further, the margins of all the pages are adorned with perpendicular bands, gracefully coloured, each in a different way so that the tones continually vary in the ornament, the figures, the views, or the ground.

Arabesques of all kinds abound; many of the forms are gilded and others are either silvered or painted in the most brilliant colours of the rainbow; and interspersed among the ornamentation are flowers and fruit of all sorts, animals, birds, fishes, and in short all kinds of natural objects. There are also little buildings, charming landscapes, gardens, architectural ornaments, statues, vases of all kinds, church ornaments, little frames, cameos, medals, together with scenes from Bible history and from everyday life — all sparkling with the genius of artists well versed in the art of varying their compositions without repeating themselves.

The Prayers and the initial letters also deserve special notice, as they are all executed with unusual care and skill.

In conclusion we can only add that the exquisite finish of the miniatures, the beauty of their colour, and the depth of feeling that pervades them are beyond praise. They undoubtedly put before us the best work of the Flemish specialists of the day, and Morelli was not overstating the case when he said "It is the finest work of its kind in existence, the best authenticated and the most wonderful collection of miniatures which this school has produced".



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FERDINAND ONGANIA

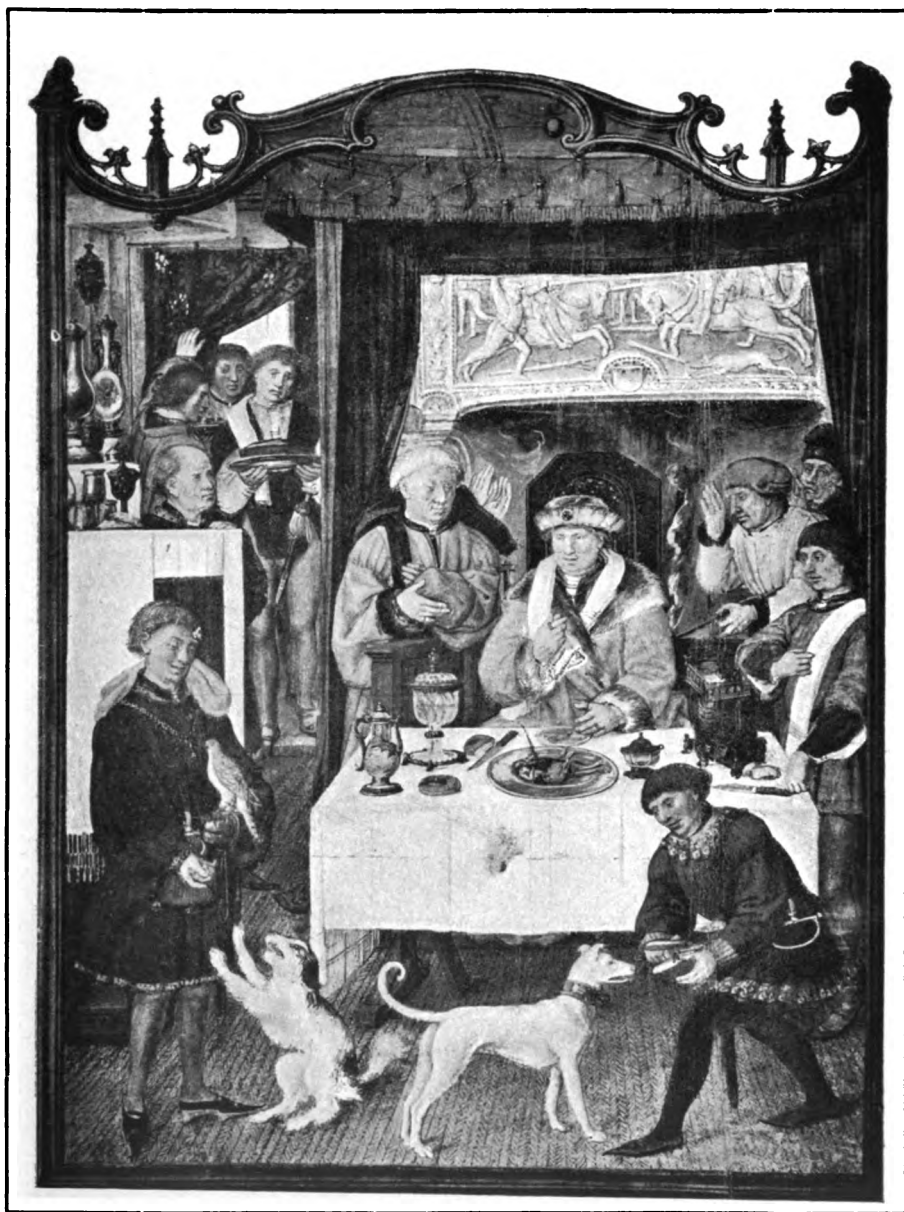
PLATES







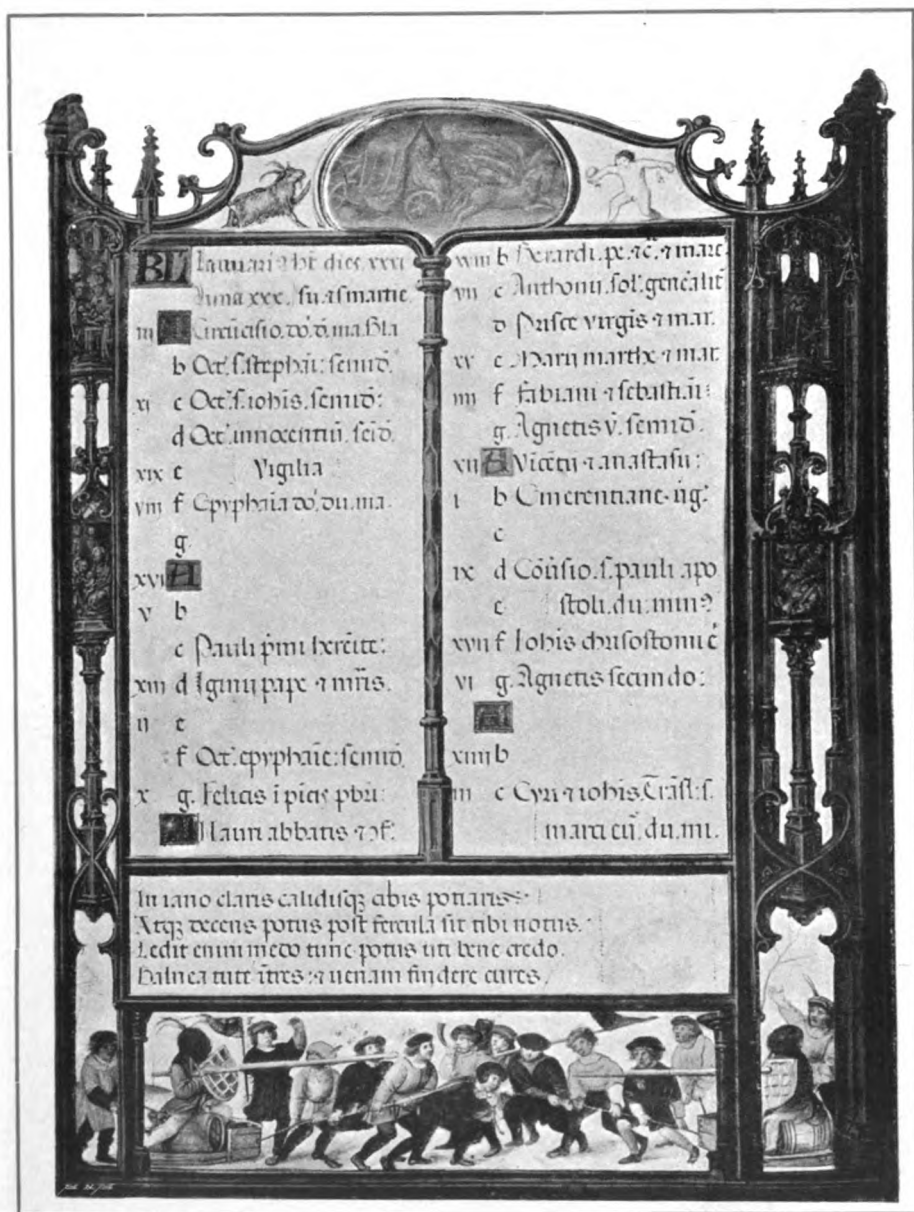




J. MENLING.

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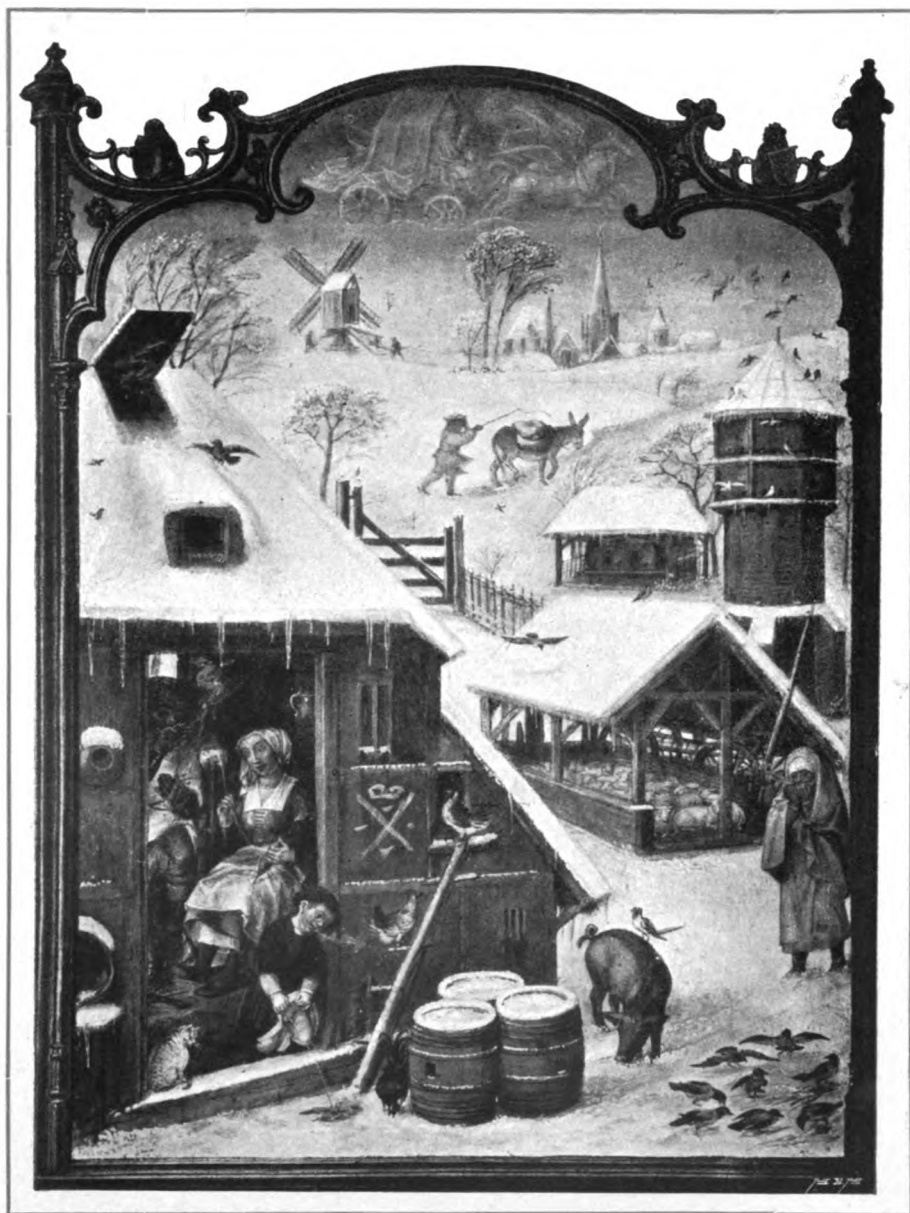
LA VIE AU MOIS DE JANVIER.



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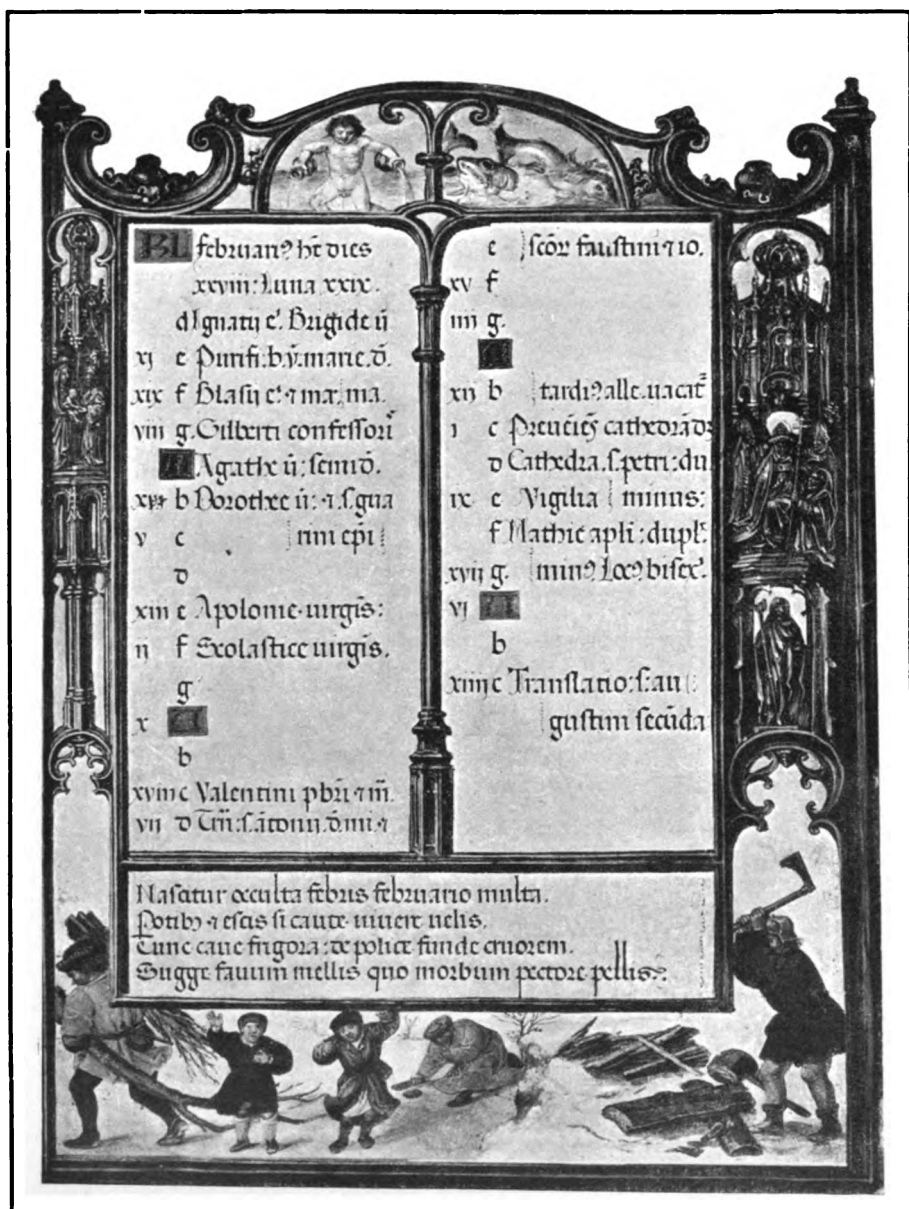
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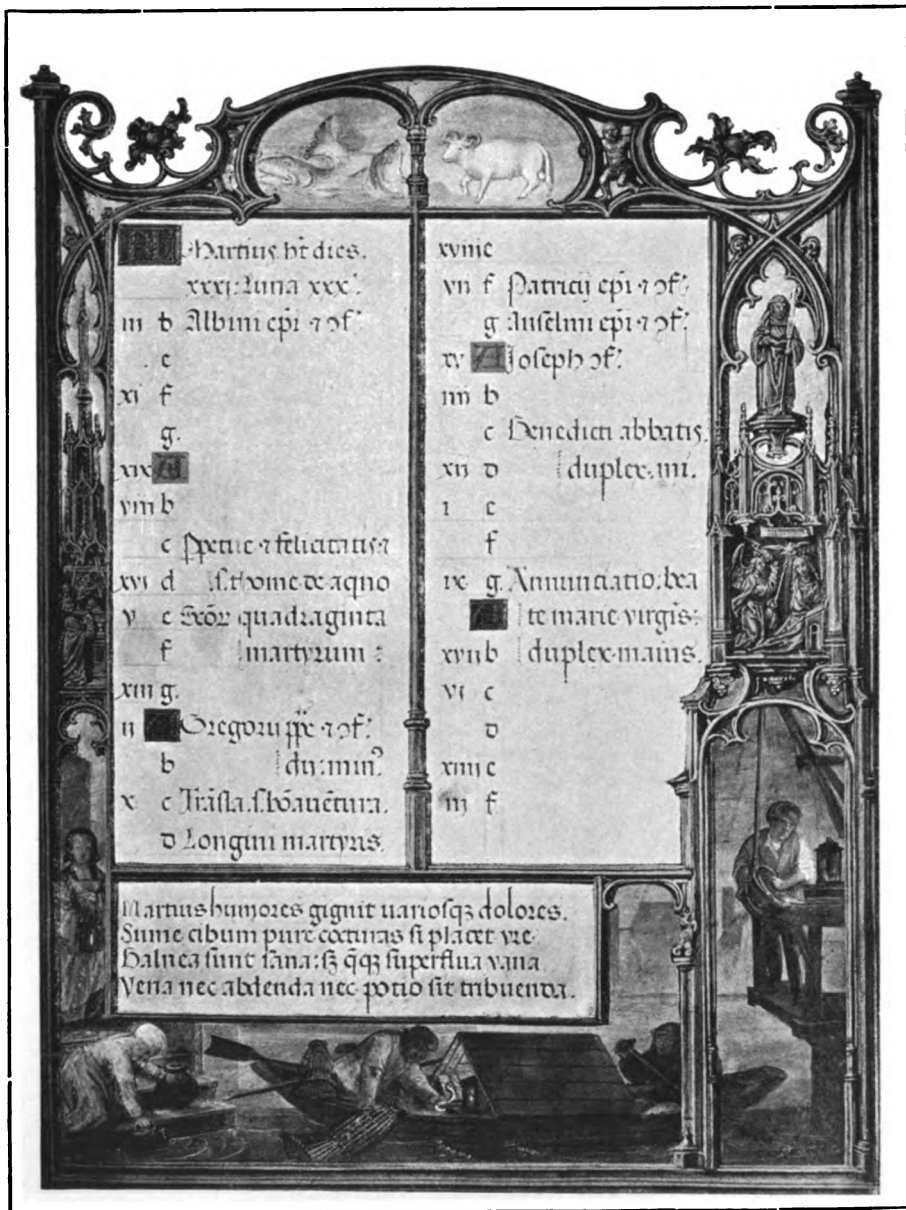
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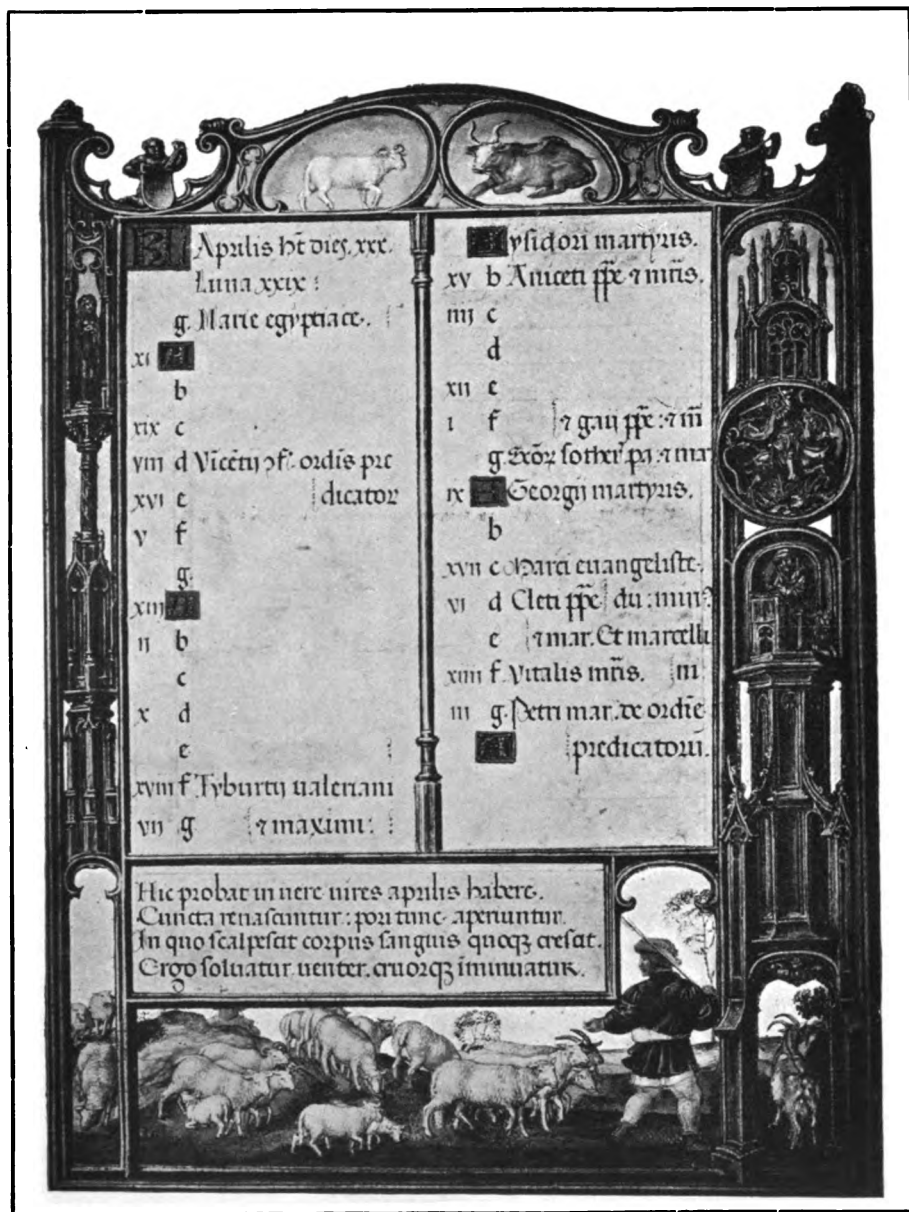
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MARIAGE CÉLÉBRÉ AU MOIS D'AVRIL.



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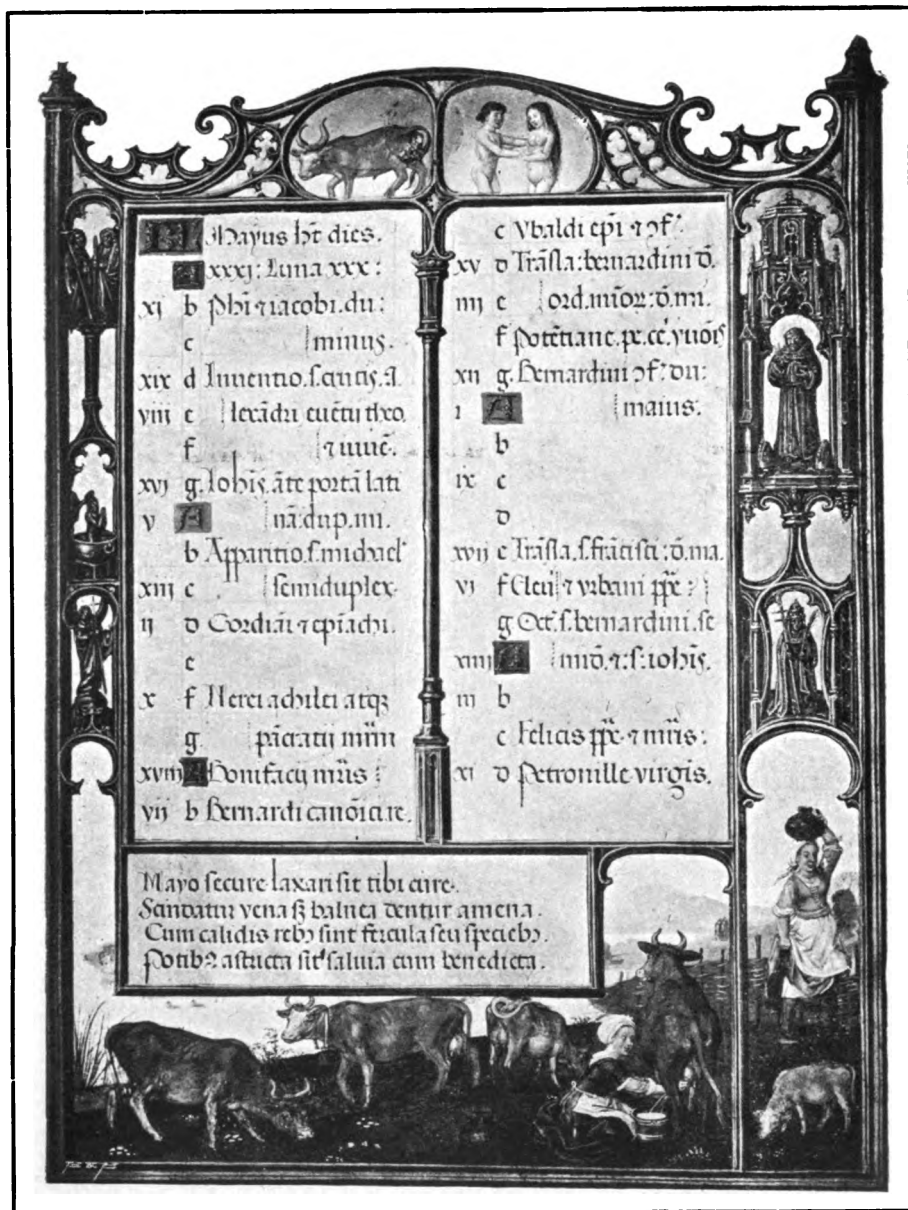
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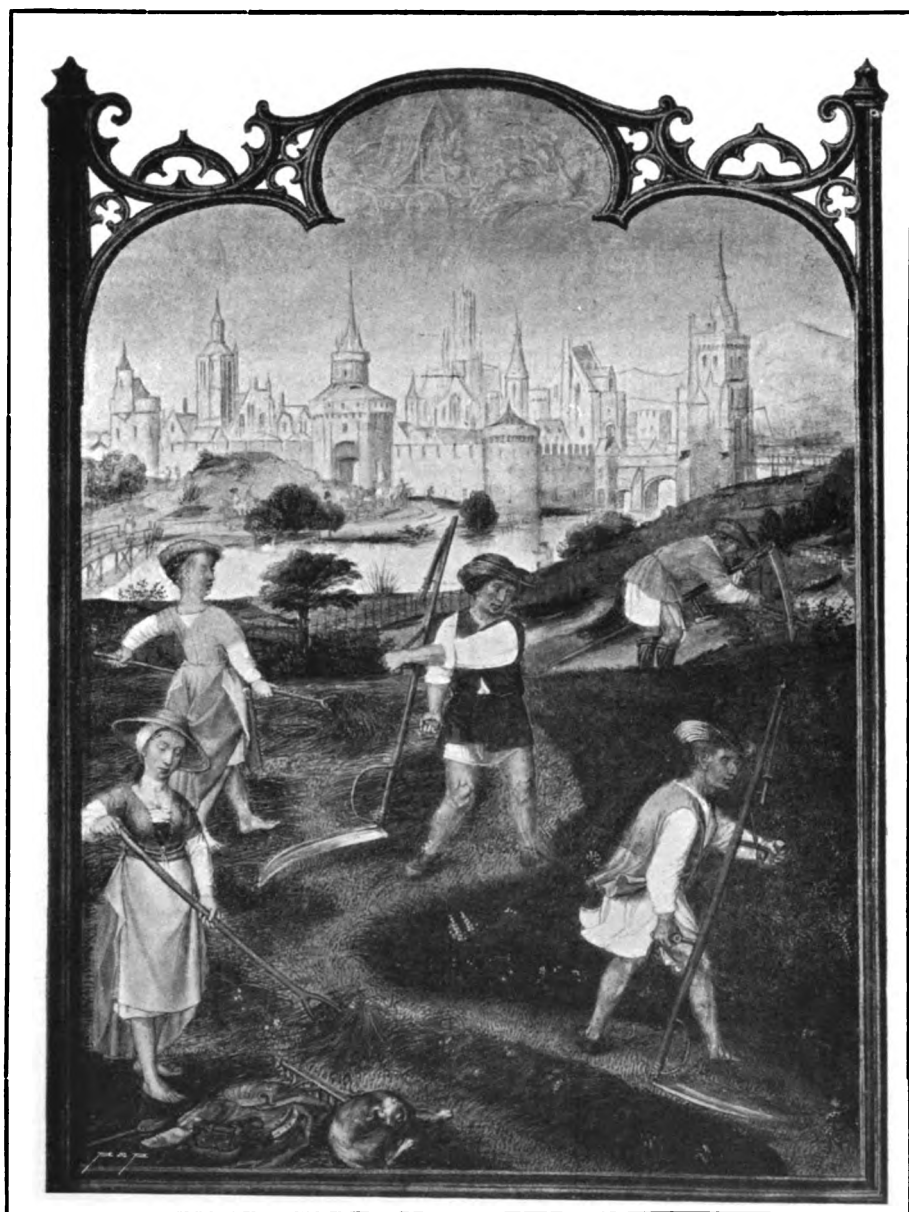
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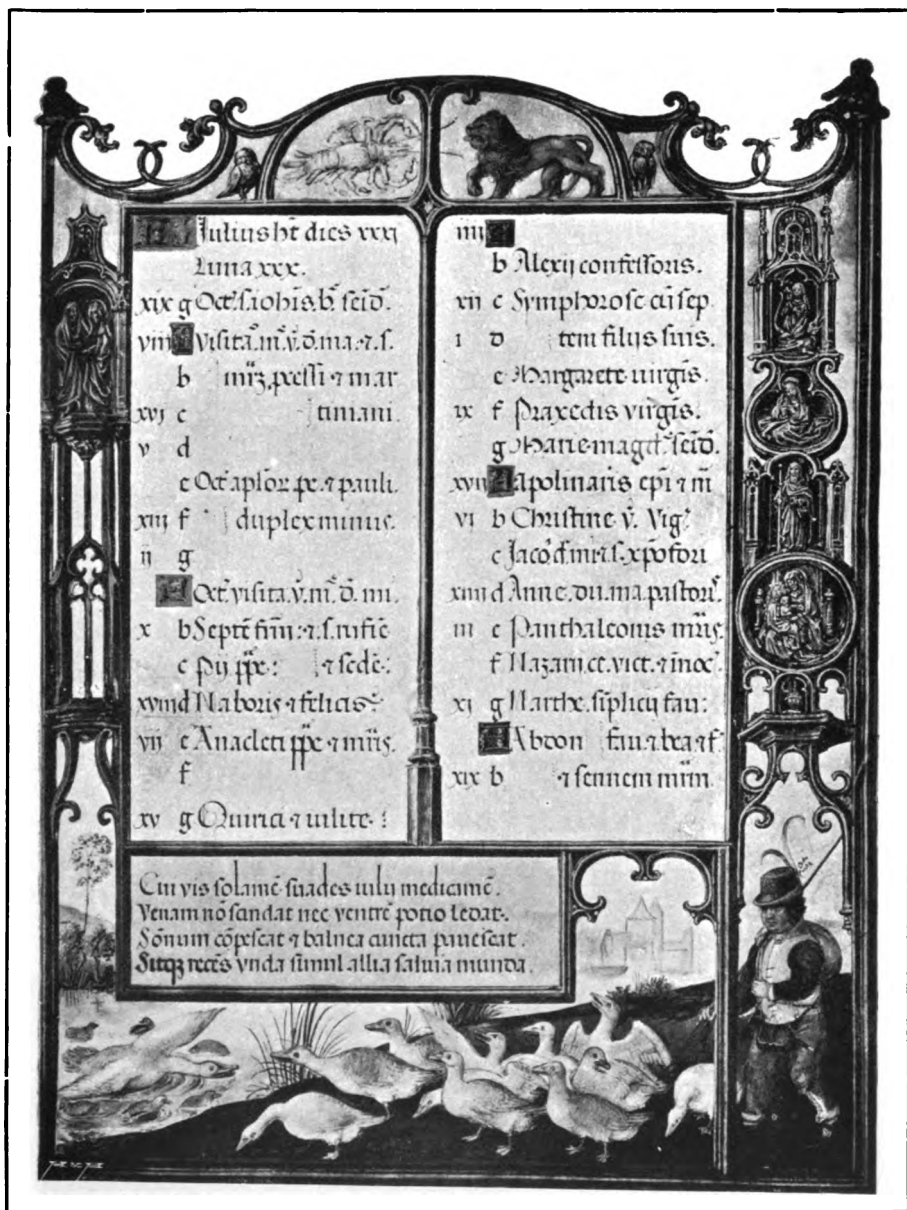
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LA TONTE ET LA MOISSON.



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CALENDRIER DU MOIS DE JUILLET.



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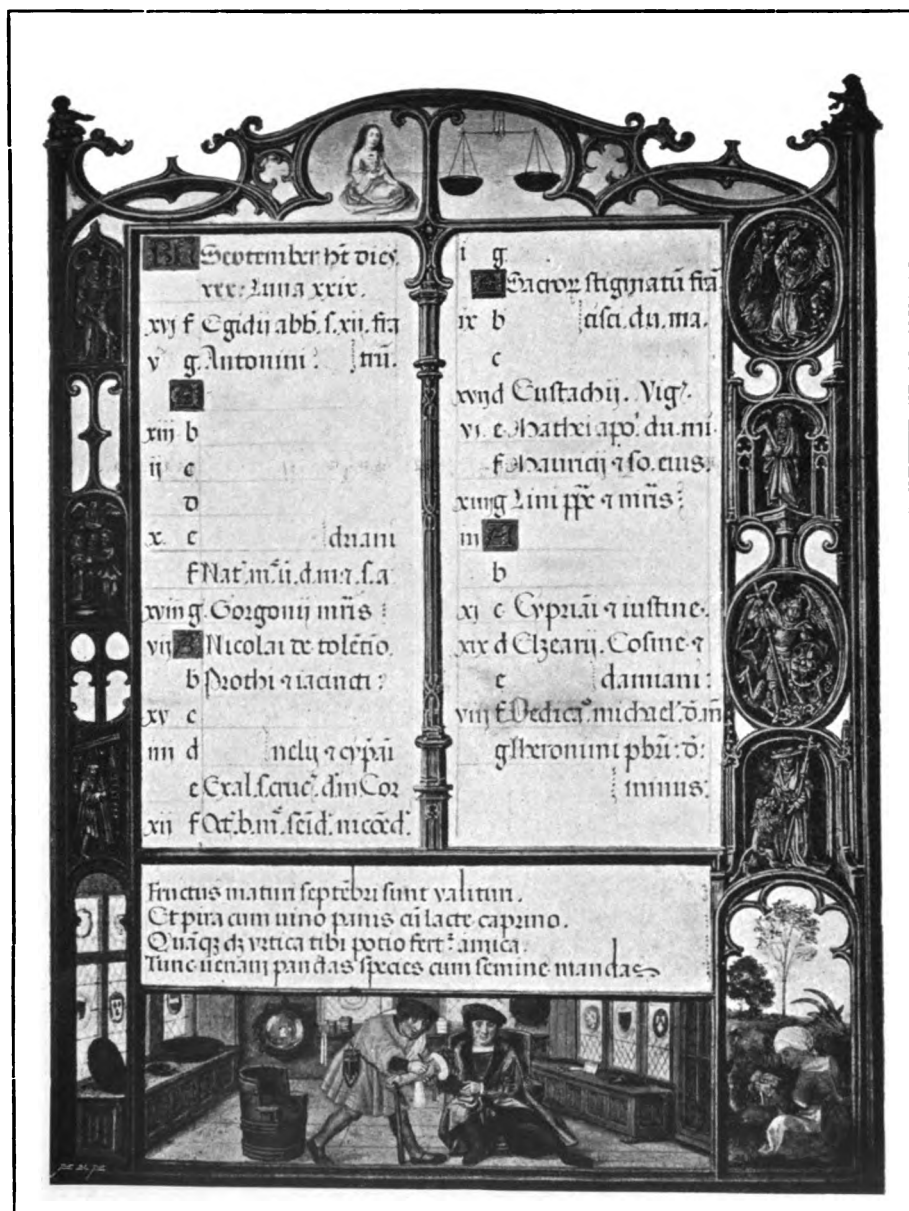
DÉPART POUR LA CHASSE.



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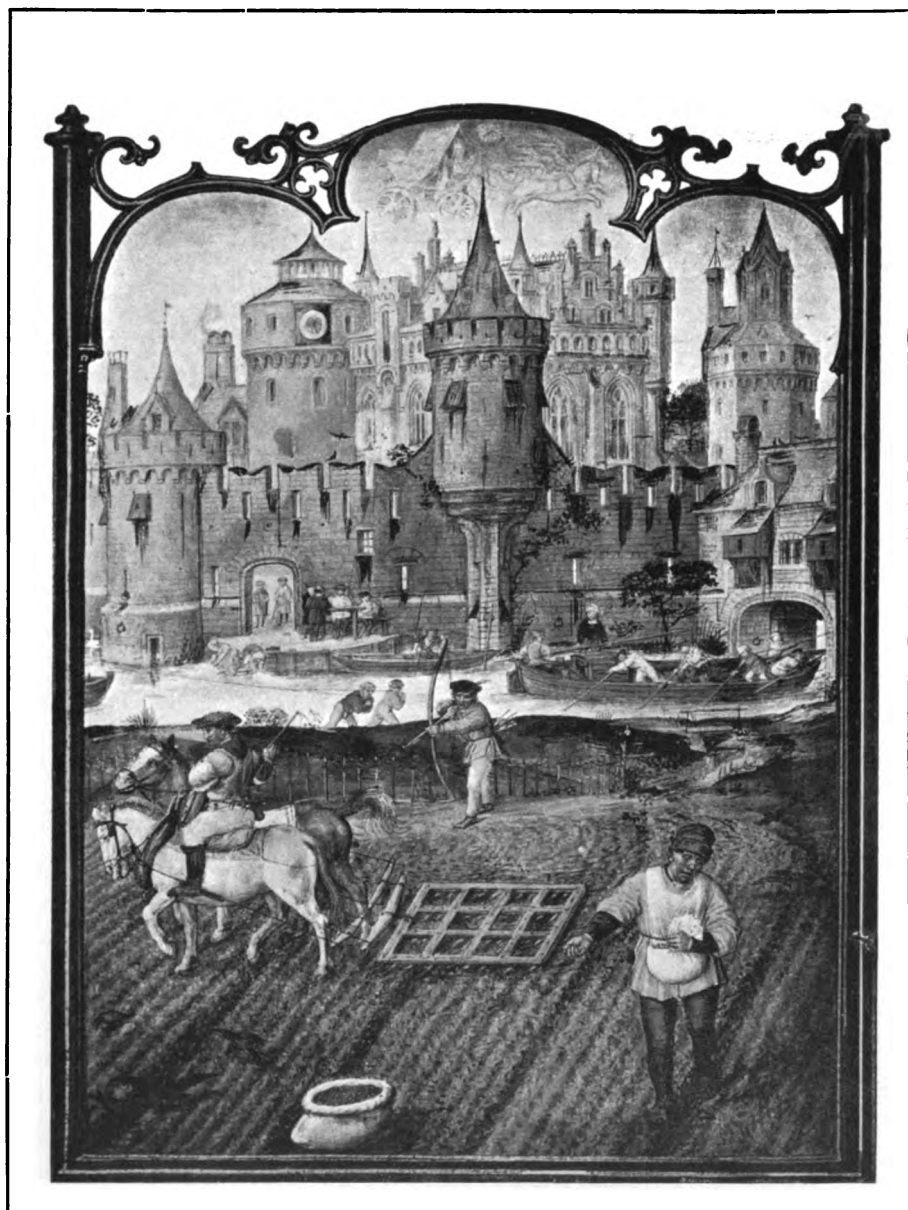
LES VENDANGES.



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CALENDRIER DU MOIS D'OCTOBRE.



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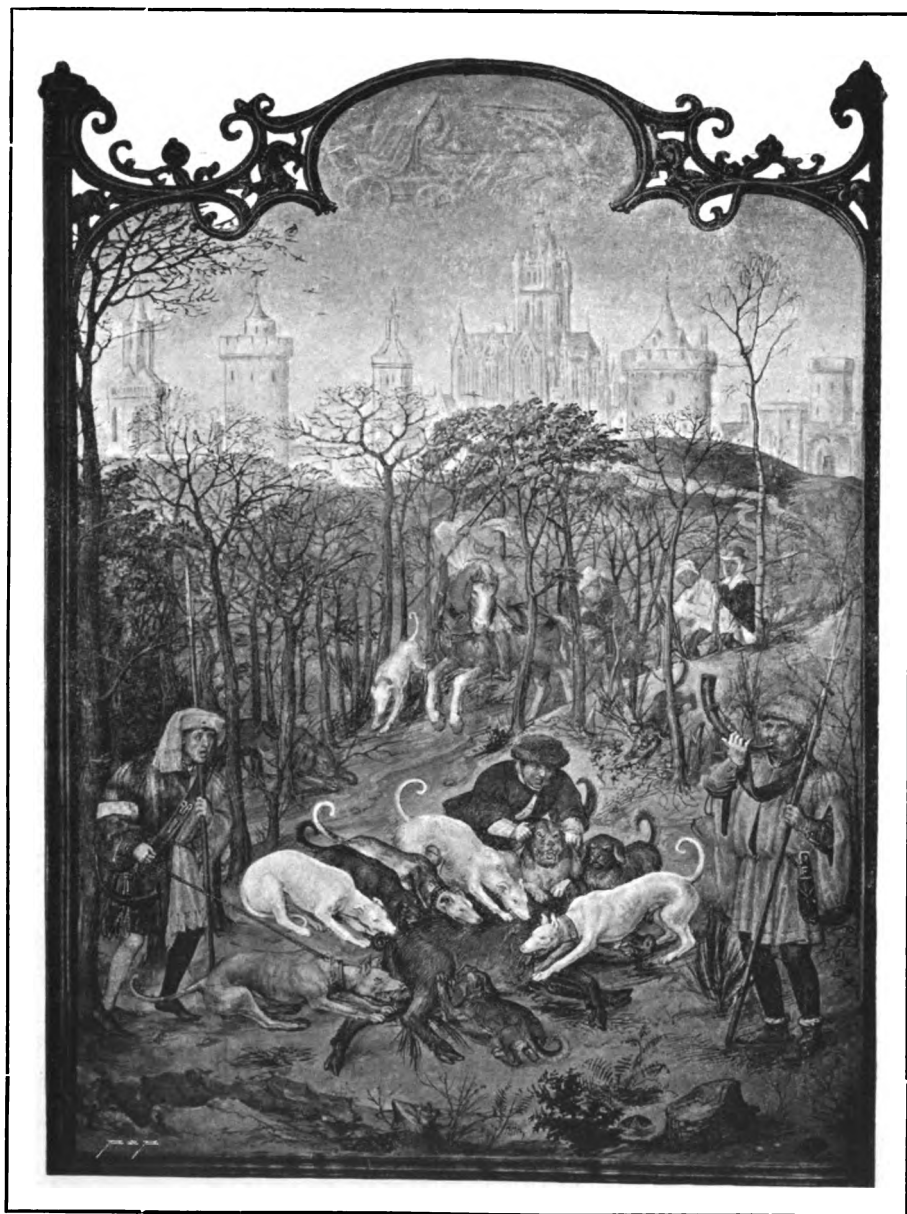
LA GLANDÉE ET LA CHASSE AU LIÈVRE.



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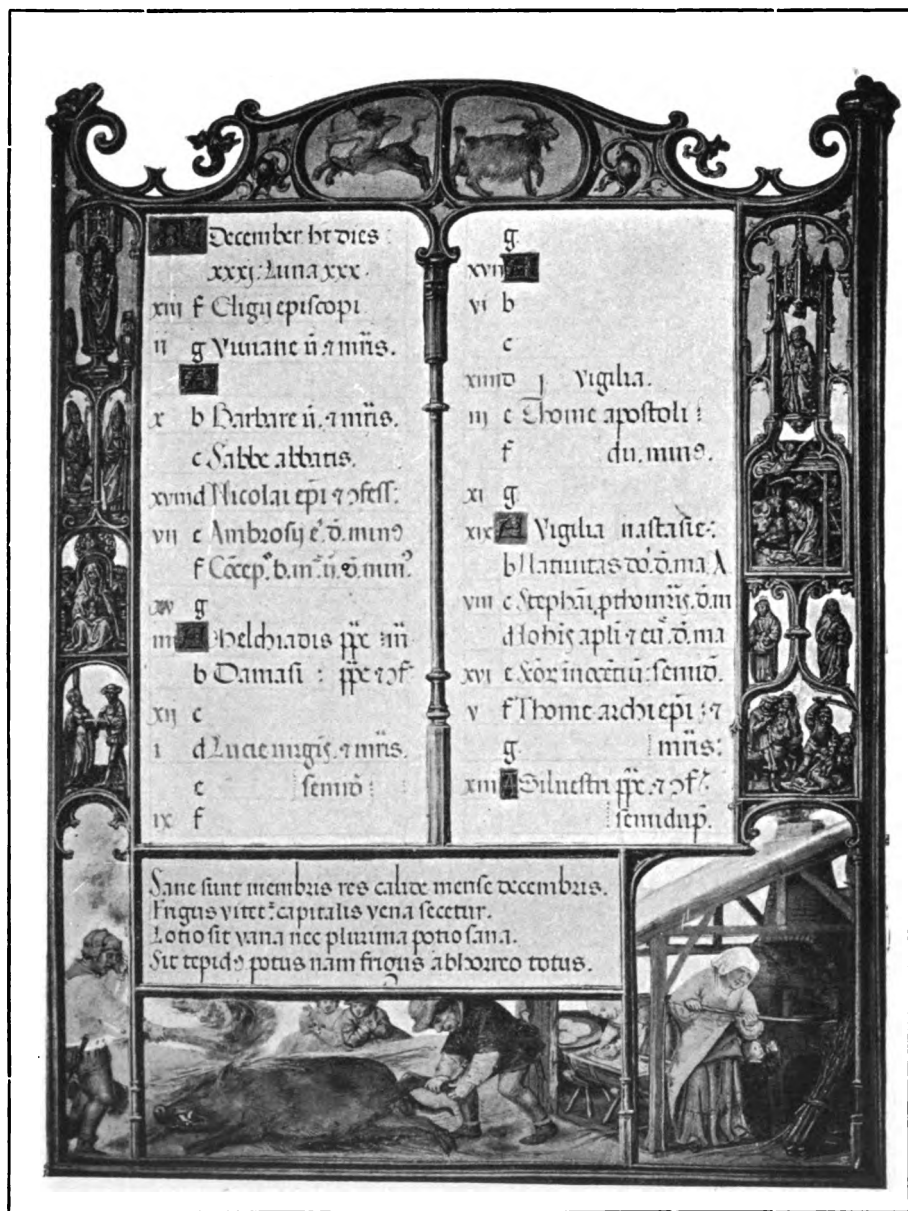
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LA CHASSE AU SANGLIER.



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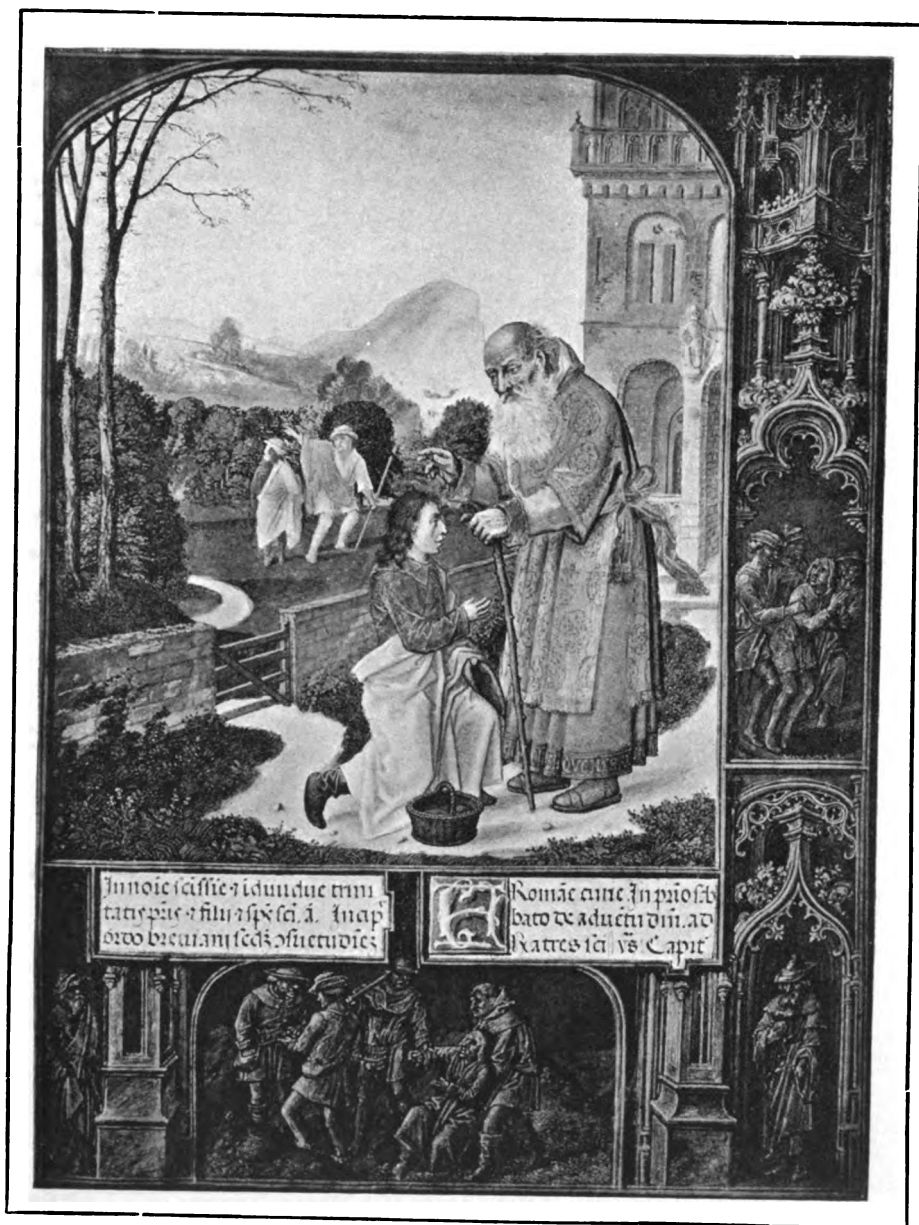
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G. VAN-DER-MEIRE.

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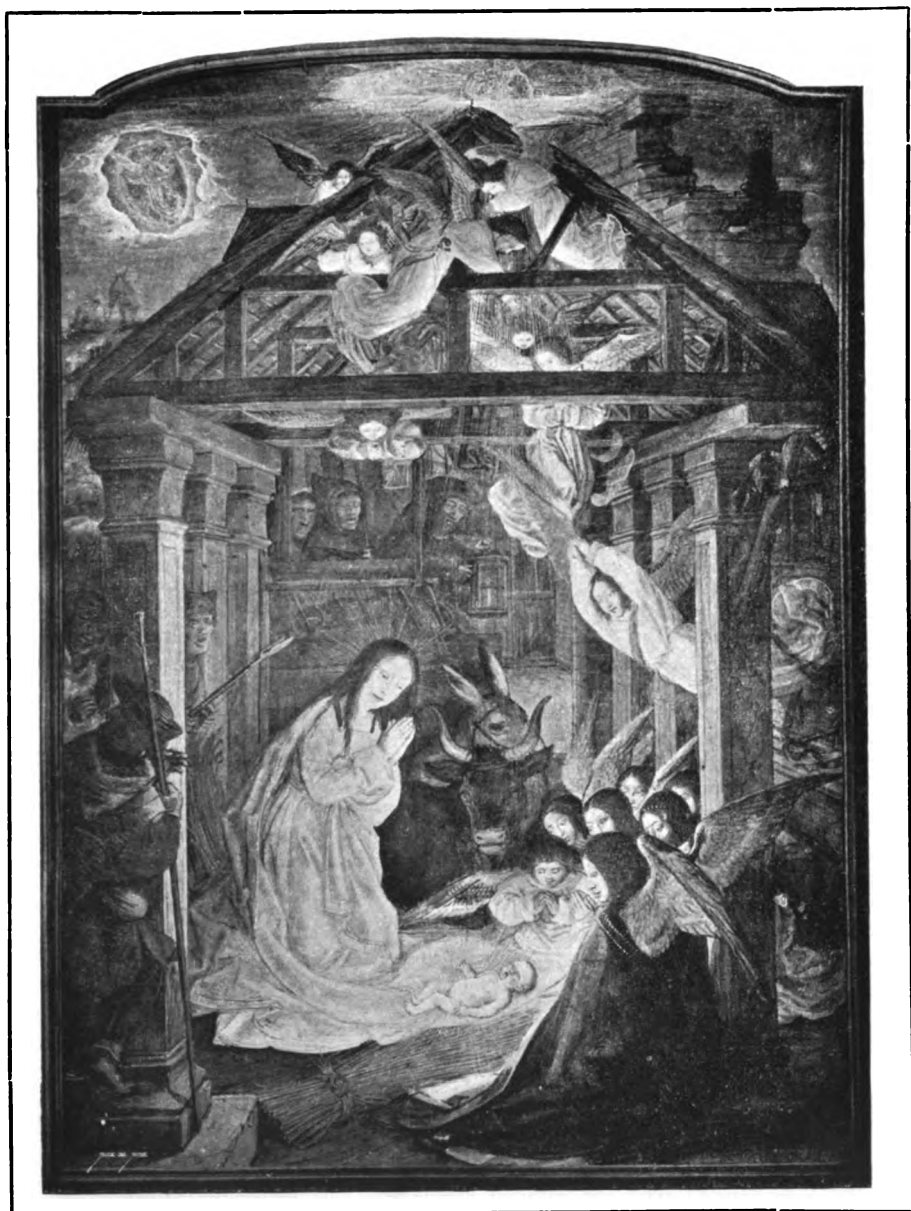
LE PEUPLE D'ISRAËL PRIANT LE SEIGNEUR.



G. VAN-DER-MEIRE.

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ANTONELLO DE MESSINE.

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LA NAISSANCE DE JÉSUS-CHRIST.



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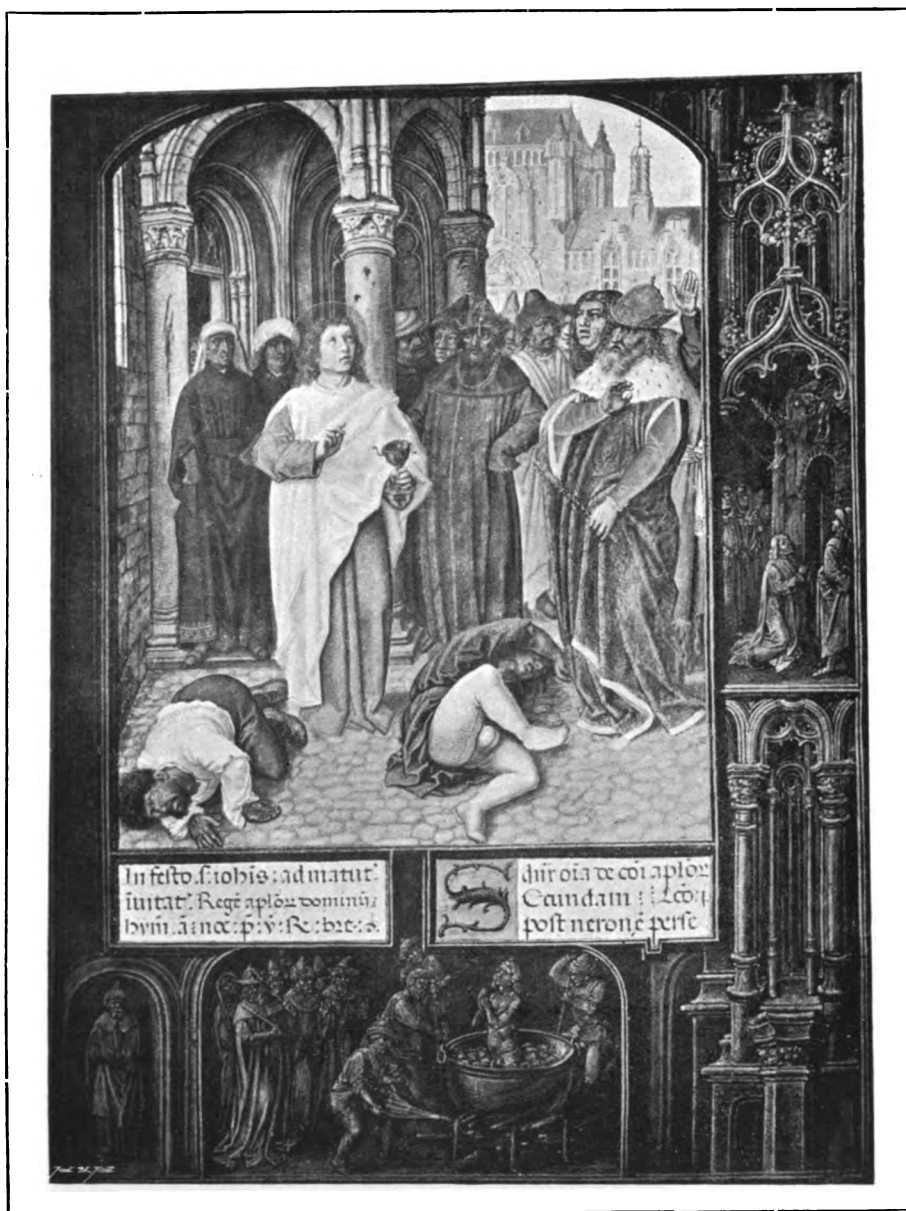
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LA CIRCON. DE NOTRE-SEIGNEUR.



LIVIEN.

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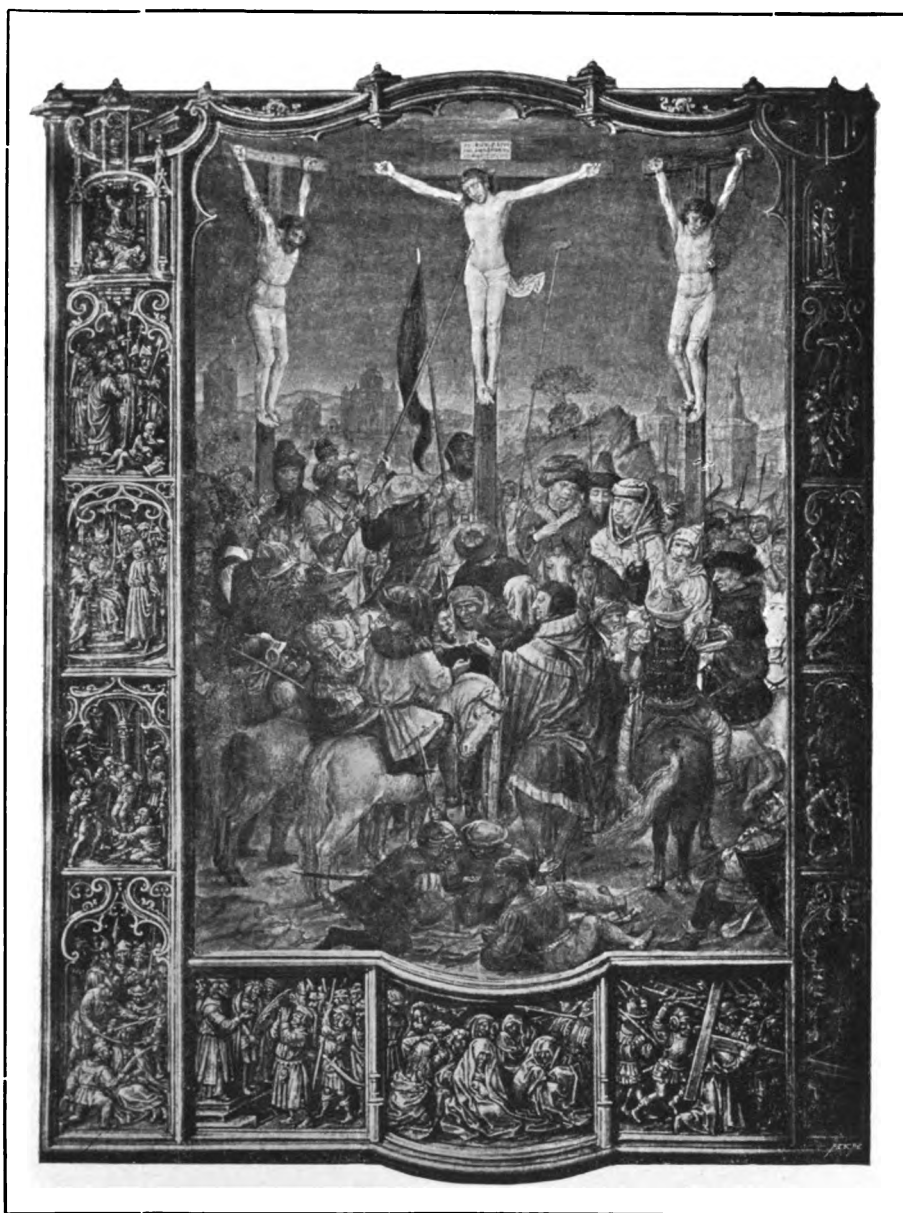
L'ADORATION DES MAGES.



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LA REINE DE SABA DEVANT SALOMON.



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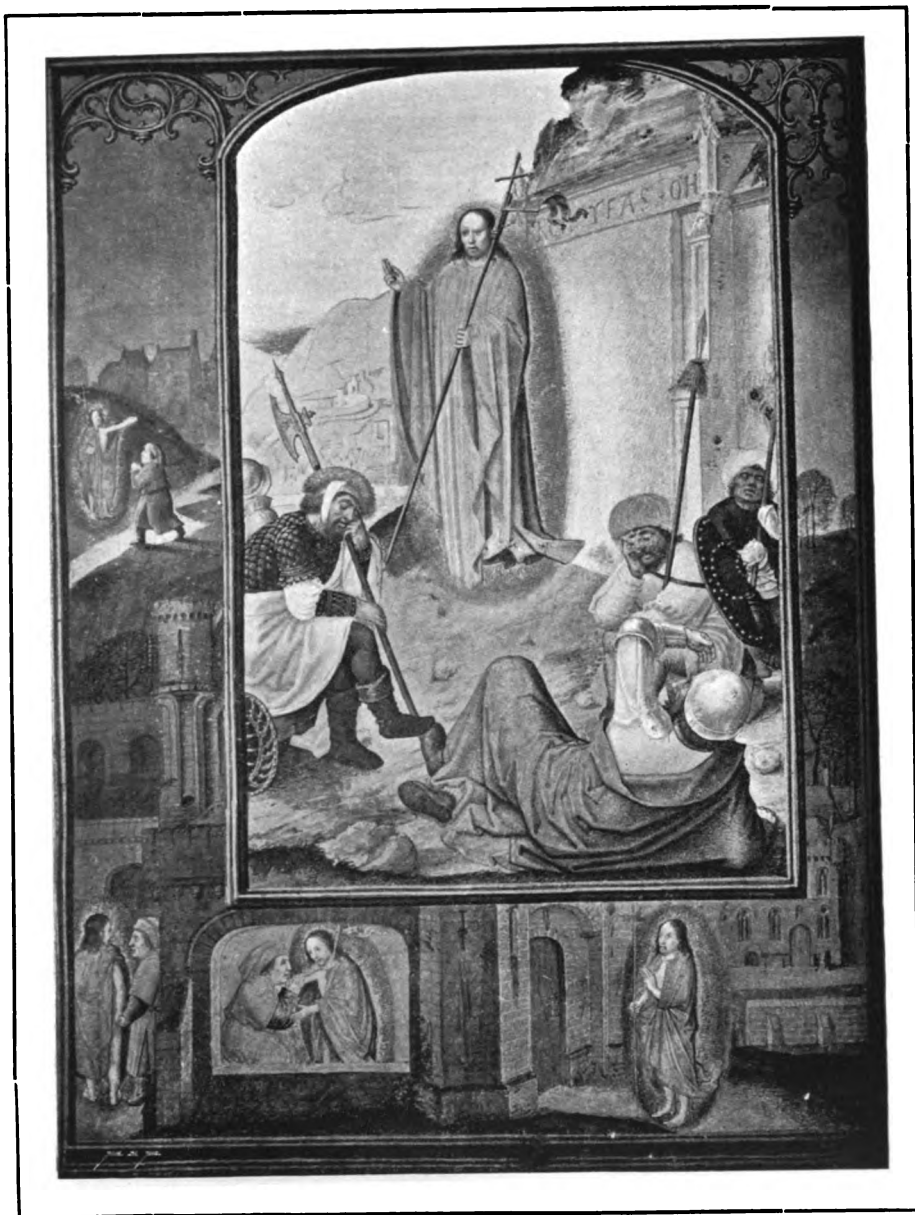
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G. VAN-DER-MEIRE.

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LE SERPENT D'AIRAIN.



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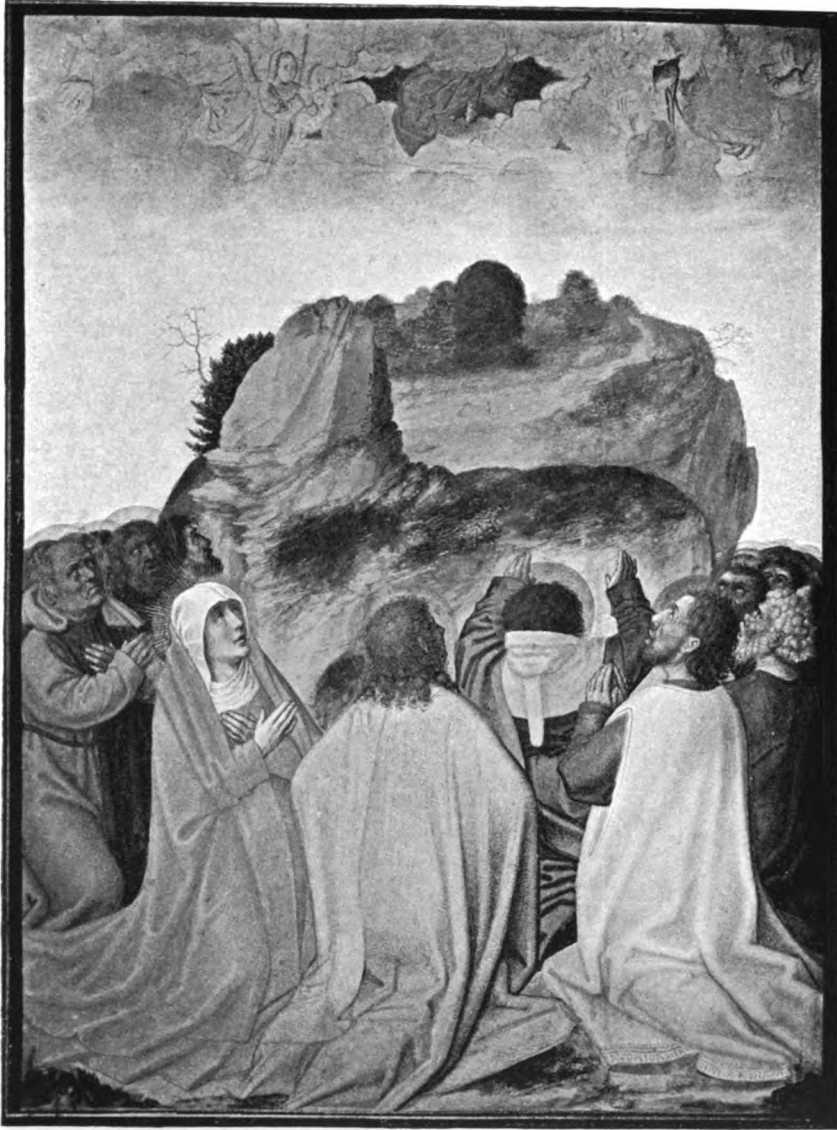
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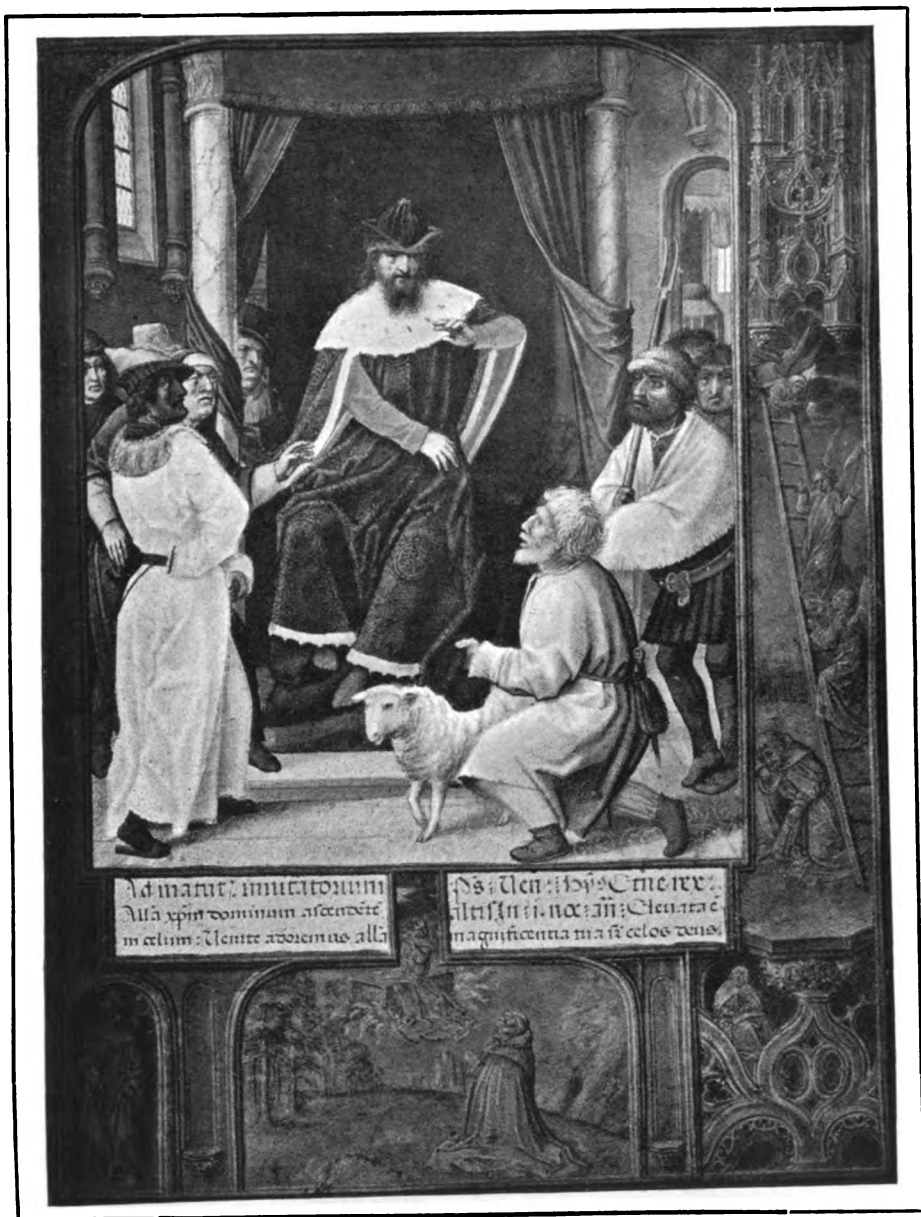
SAMSON ENLEVANT LES PORTES DE GAZA.



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L'ASCENSION.



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JOSEPH PARVENU AU POUVOIR EN EGYPTÉ.



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LA DESCENTE DU SAINT ESPRIT.



LIVIEN DE GAND.

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LA TOUR DE BABEL.



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LA SAINTE TRINITÉ.



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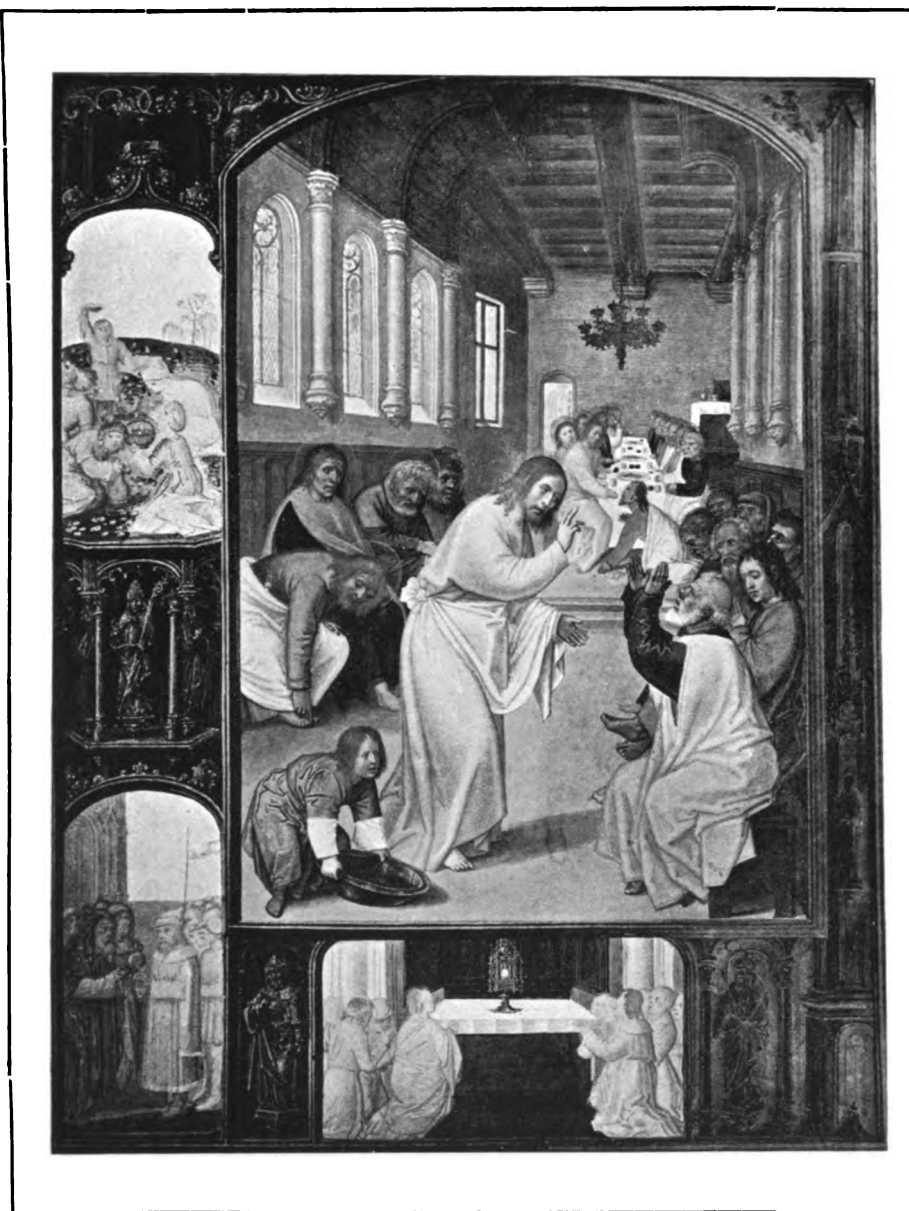
LA SAINTE TRINITÉ.



J. MEMLING.

F. ONGANIA, ED.

APPARITION DE TROIS ANGES À ABRAHAM.



LIVIEN DE GAND.

F. ONGANIA, ED.

LE LAVEMENT DES PIEDS.



J. MEMLING.

F. ONGANIA, E.D.

LE PÉCHÉ DE NOS PREMIERS PARENTS.



LIVIEN DE GAND.

F. ONGANIA, ED.

DAVID, VAINQUEUR DE GOLIATH.



J. MEMLING.

F. ONGANIA, ED.

DAVID SACRÉ ROI PAR SAMUEL.



J. MEMLING.

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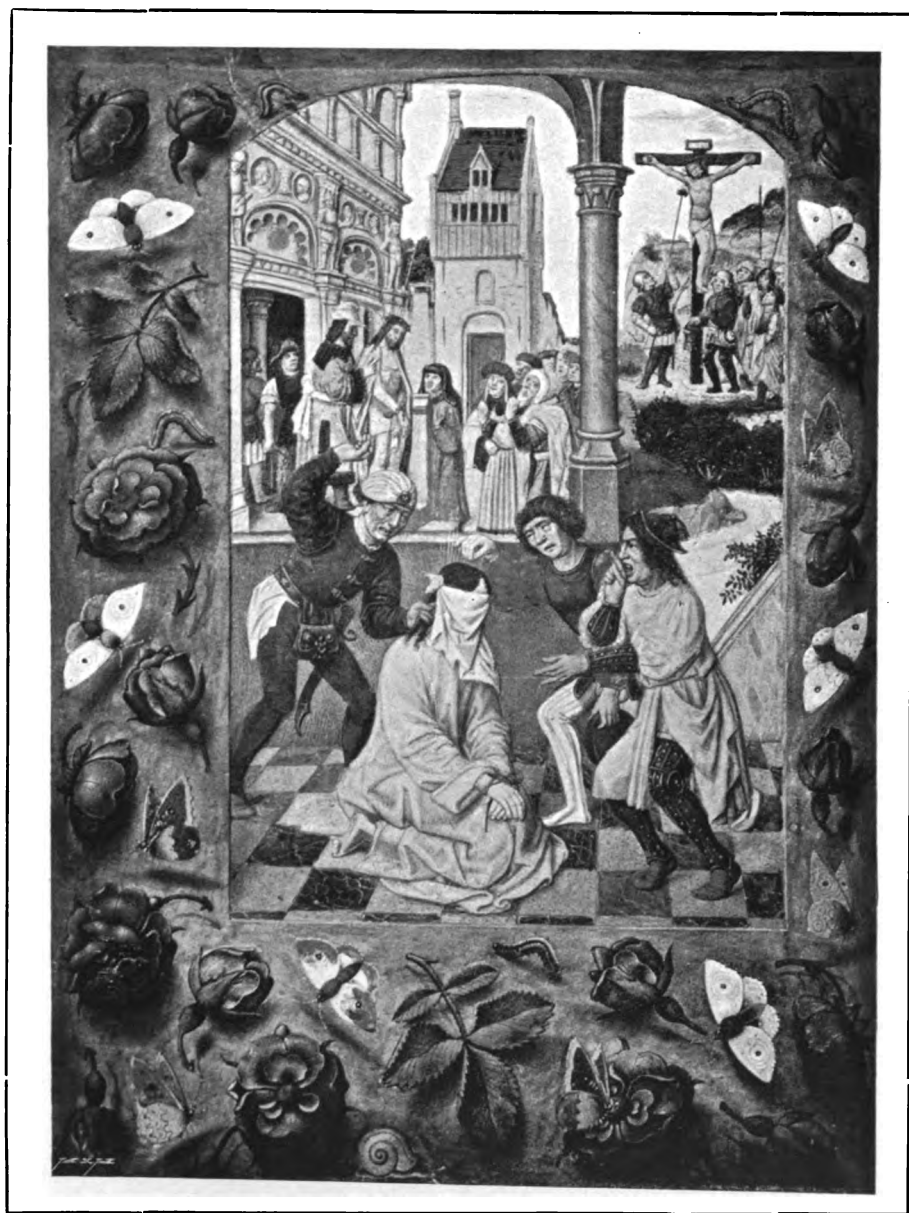
DAVID ÉLU ROI PAR LE PEUPLE D'ISRAËL.



J. MEMLING.

F. ONGANIA, ED.

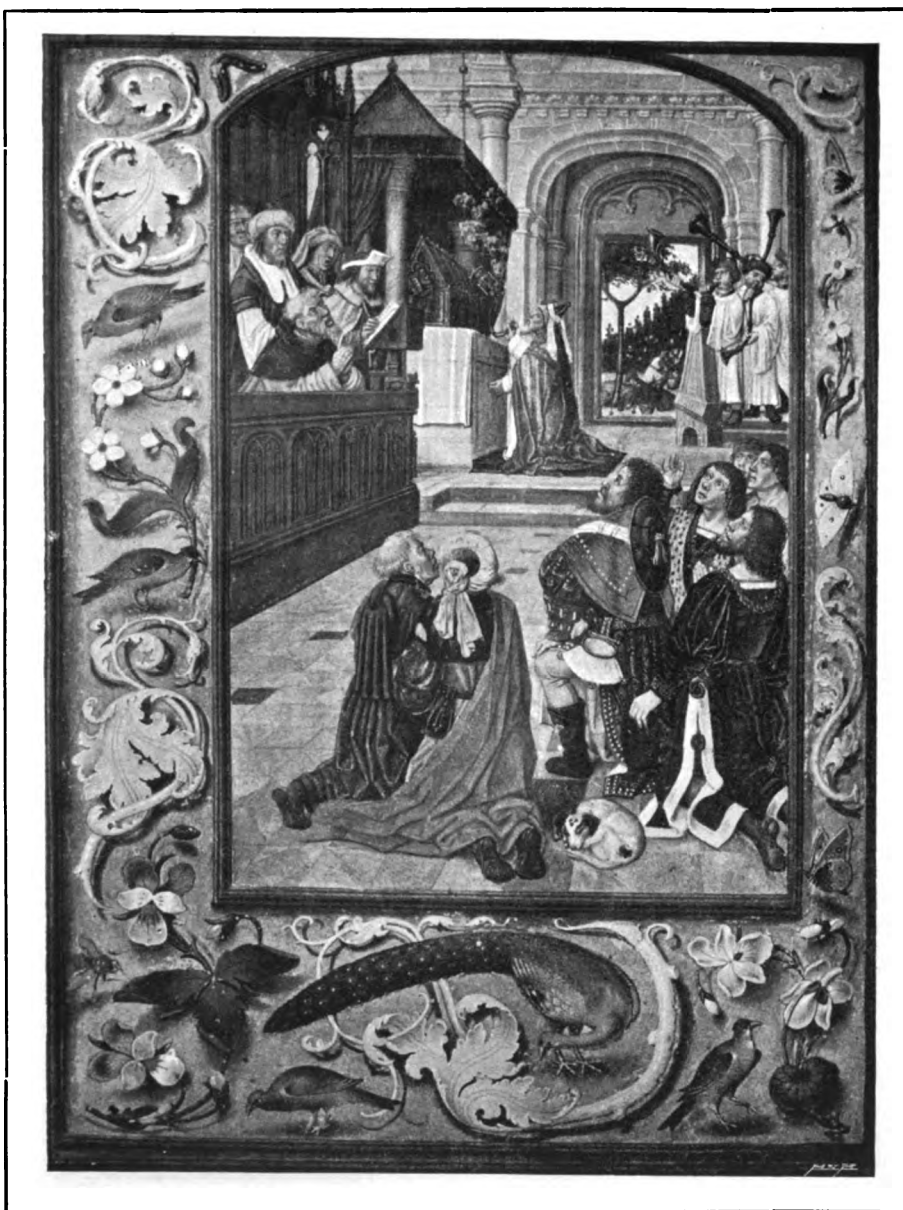
GUERRES QUI SURVINRENT À DAVID.



G. VAN-DER-MEIRE.

F. ONGANIA, ED.

LA PASSION DE JÉSUS-CHRIST.



J. MEMLING.

F. ONGANIA, ED.

DAVID LOUANT LE SEIGNEUR.



G. VAN-DER-MEIRE.

F. ONGANIA, Ed.

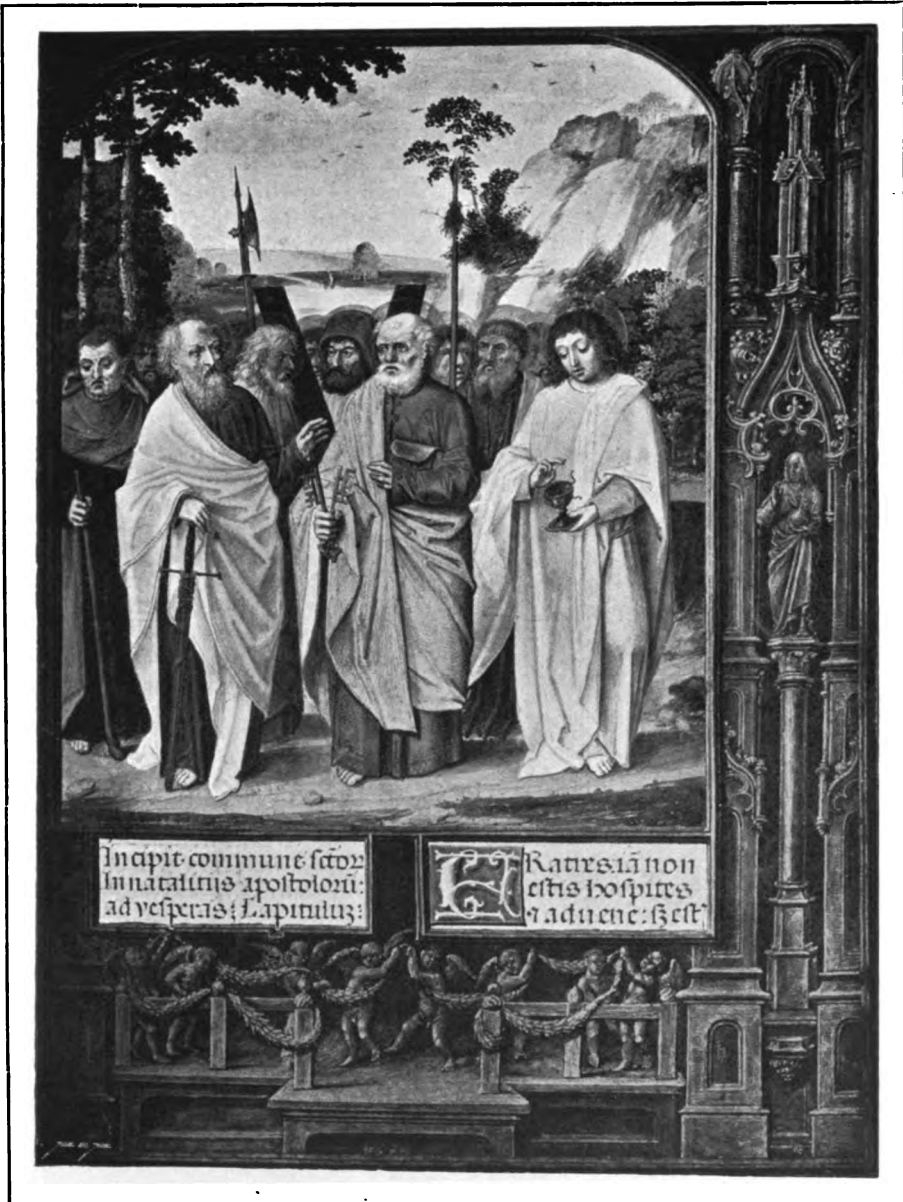
DAVID LIBÉRATEUR ET SOUVERAIN.



G. VAN-DER-MEIRE.

F. ONGANIA, ED.

DAVID LIBÉRATEUR ET SOUVERAIN.



G. VAN-DER-MEIRE.

F. ONGANIA, ED.

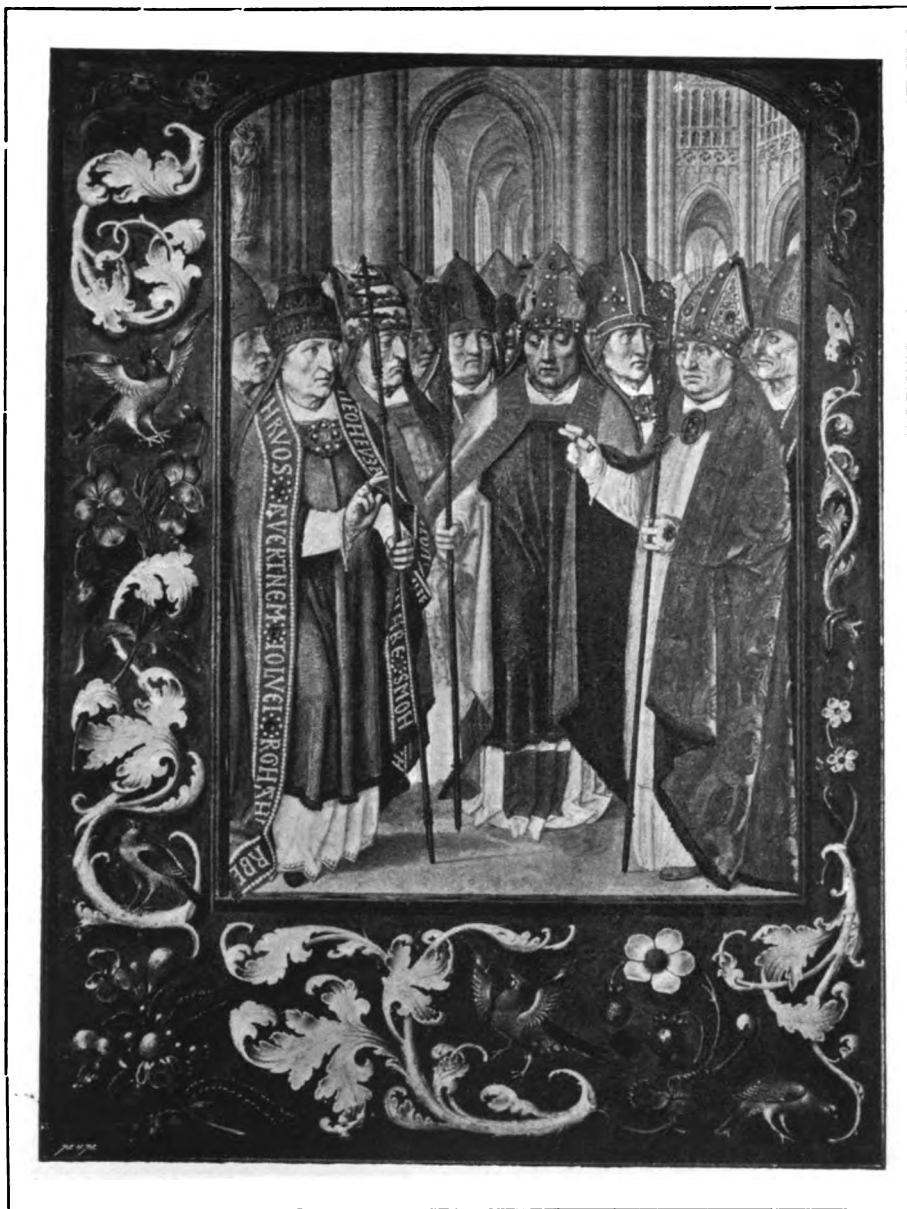
LES SAINTS APÔTRES.



G. VAN-DER-MEIRE.

F. ONGANIA, ED.

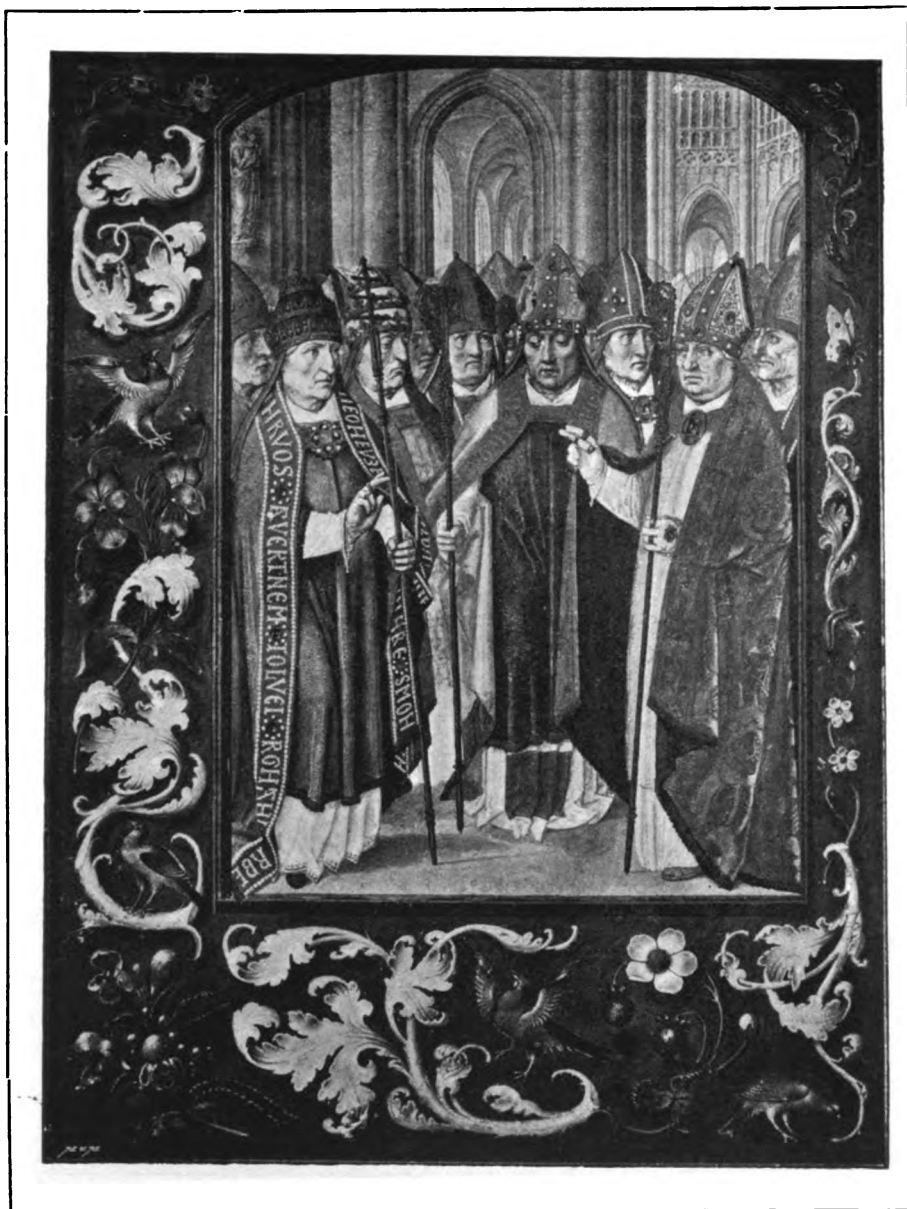
LE MARTYRE DE S. VALENTIN.



J. MEMLING.

F. ONGANIA, Ed.

QUELQUES SAINTS PONTIFES ET CONFESSEURS.



J. MENLING.

F. ONGANIA, ED.

QUELQUES SAINTS PONTIFES ET CONFESSEURS.



J. MEMLING.

F. ONGANIA, ED.

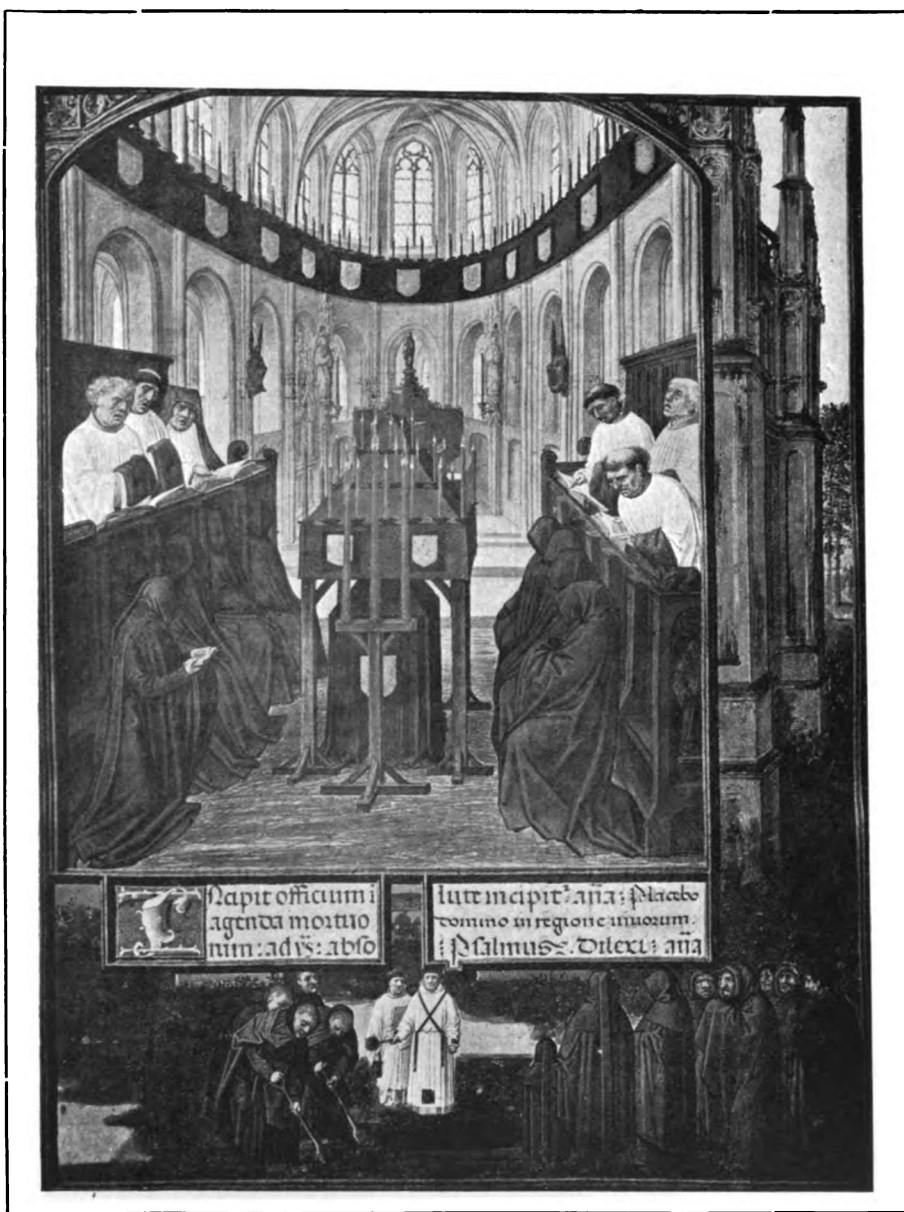
QUELQUES VIERGES ET MARTYRS.



LIVIEN DE GAND.

F. ONGANIA, ED.

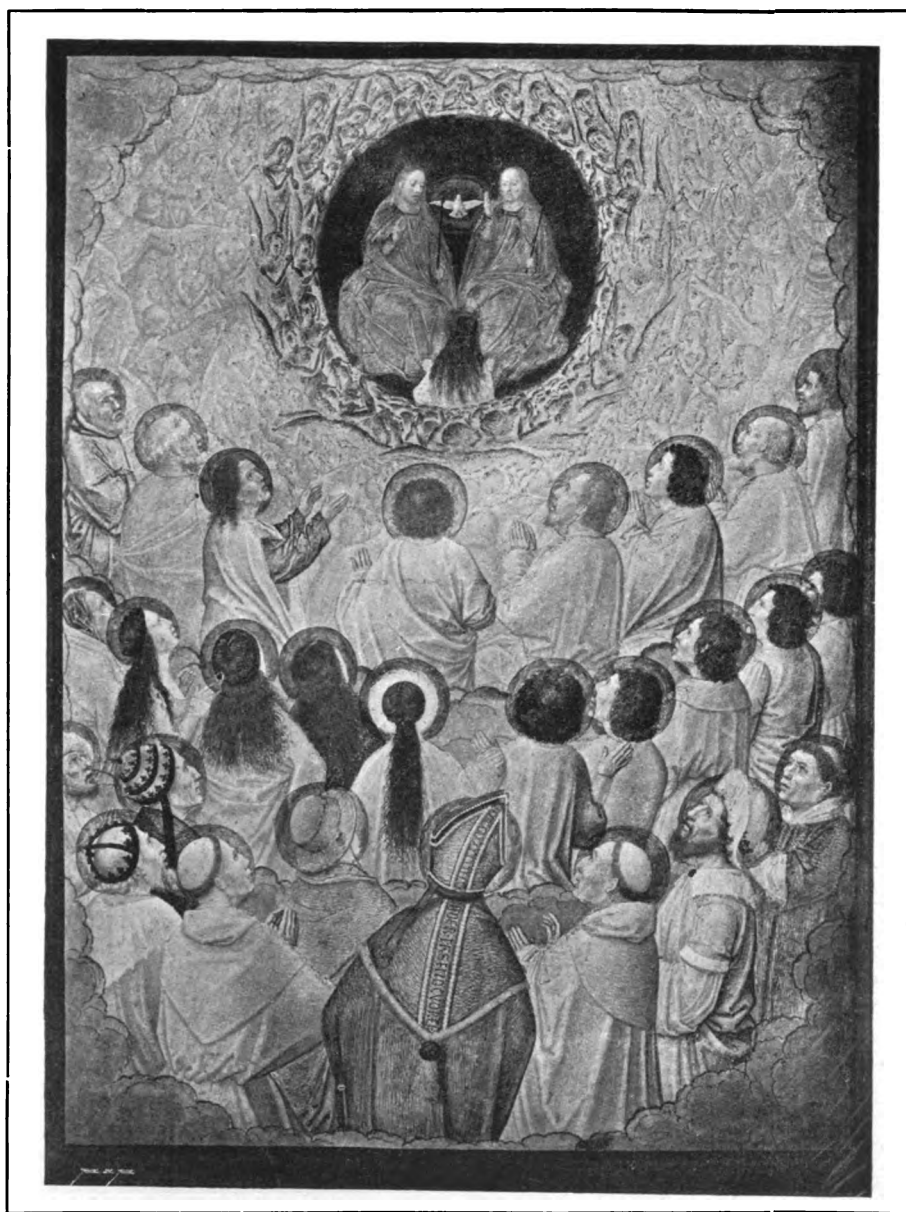
LELIE DE MORT.



LIVIEN DE GAND.

F. ONGANIA, Ed.

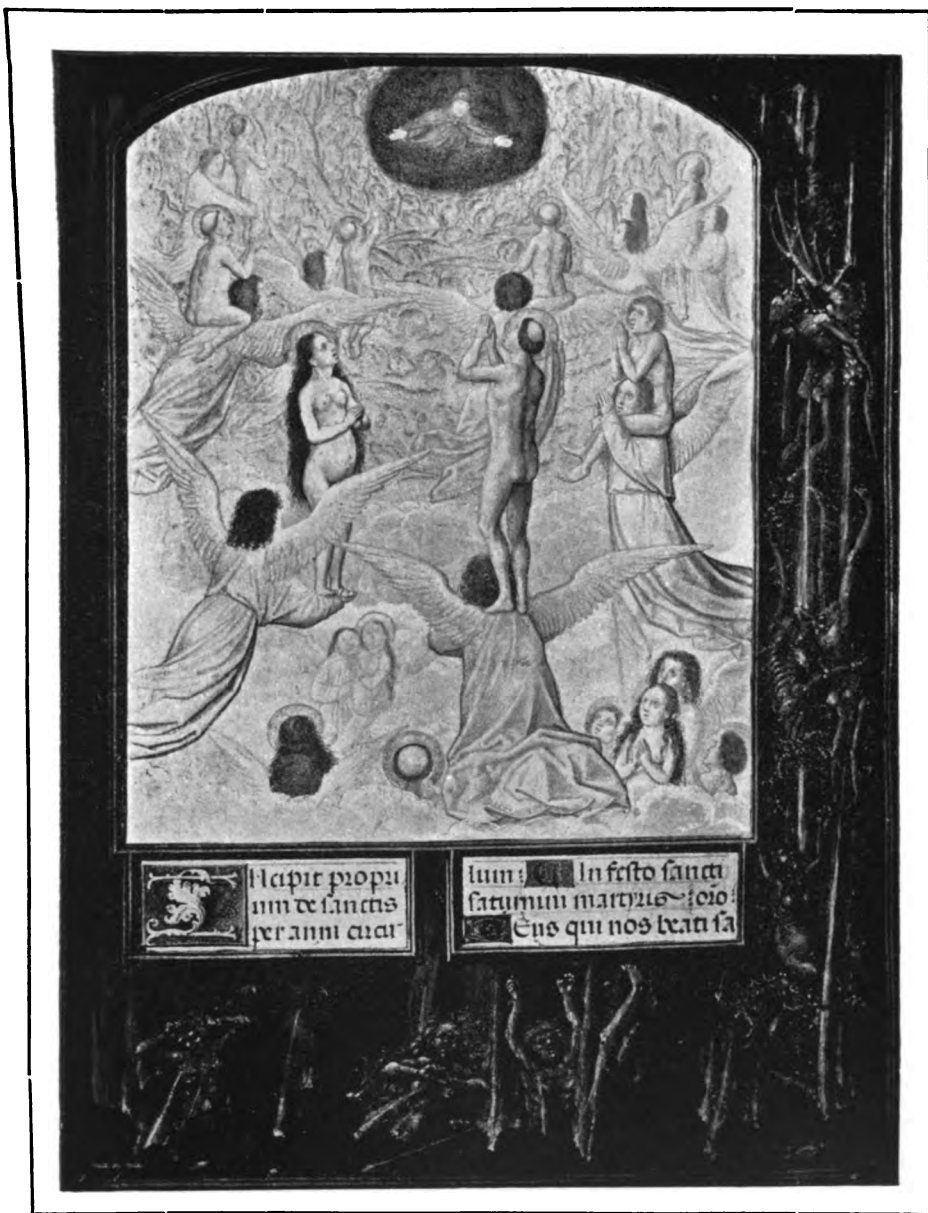
FUNÉRAILLES ET SÉPULTURE.



G. VAN-DER-MEIRE.

F. ONGANIA, ED.

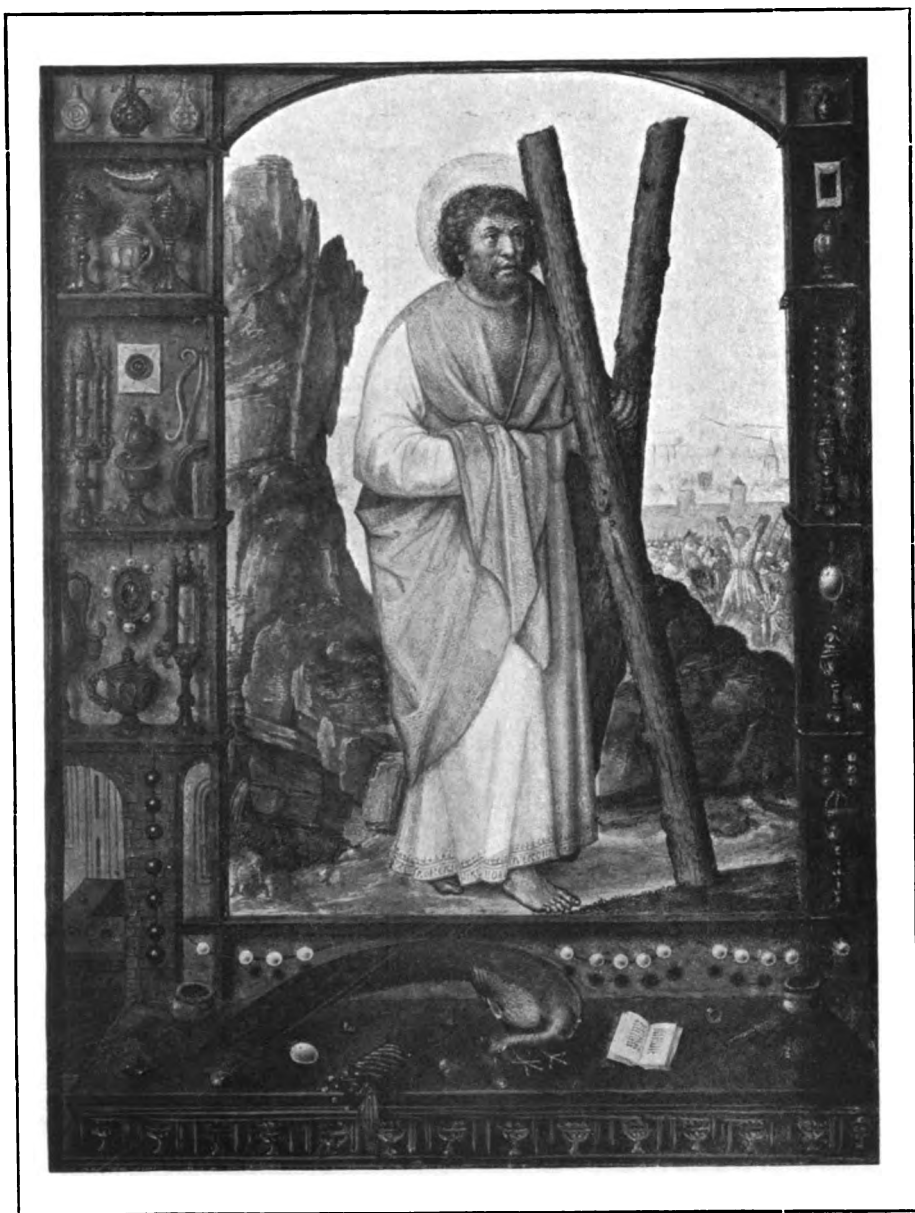
LE PARADIS.



G. VAN-DER-MEIRE.

F. ONGANIA, ED.

BONHEUR DES JUSTES CONDUITS AU CIEL.



G. VAN-DER-MEIRE.

F. ONGANIA, ED.

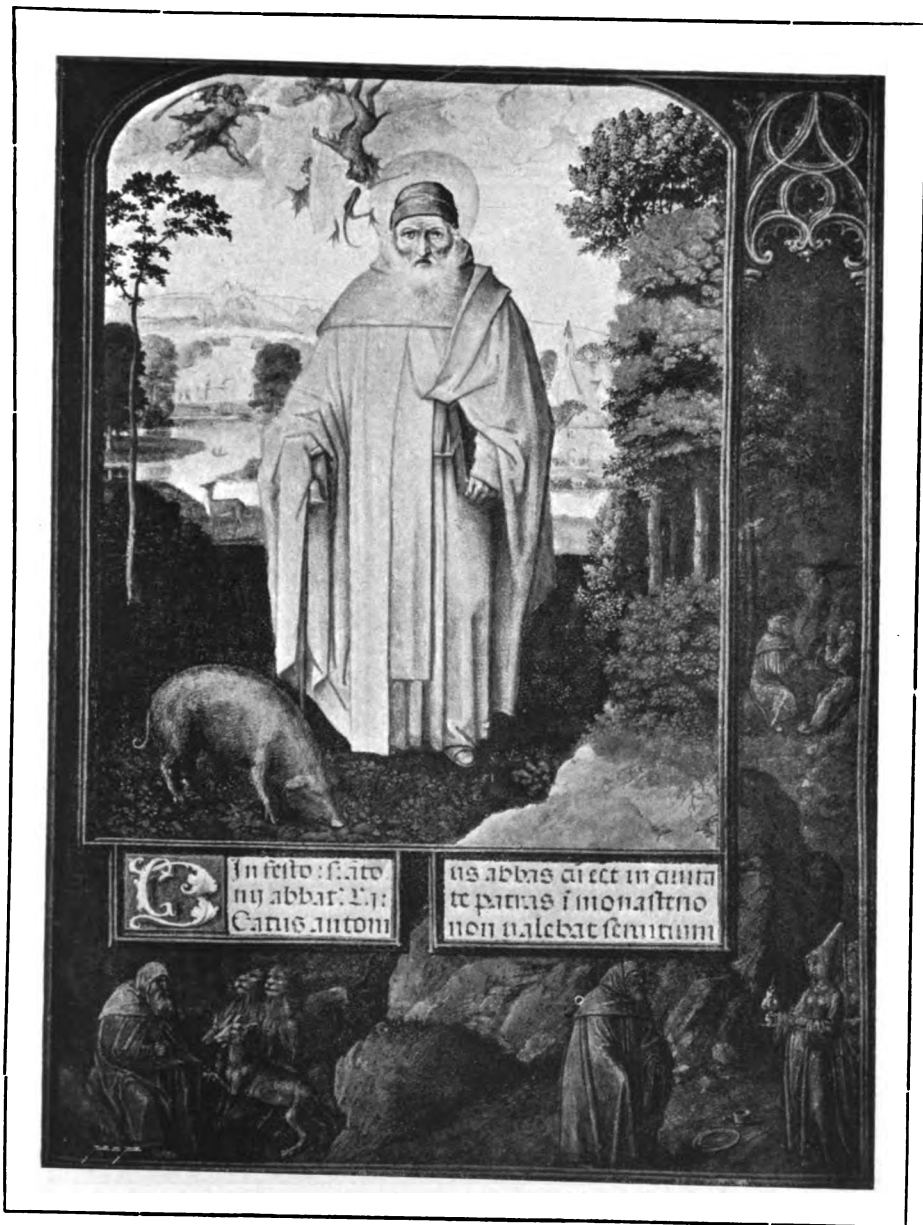
L'APÔTRE SAINT ANDRÉ.



J. MEMLING.

F. ONGANIA, ED.

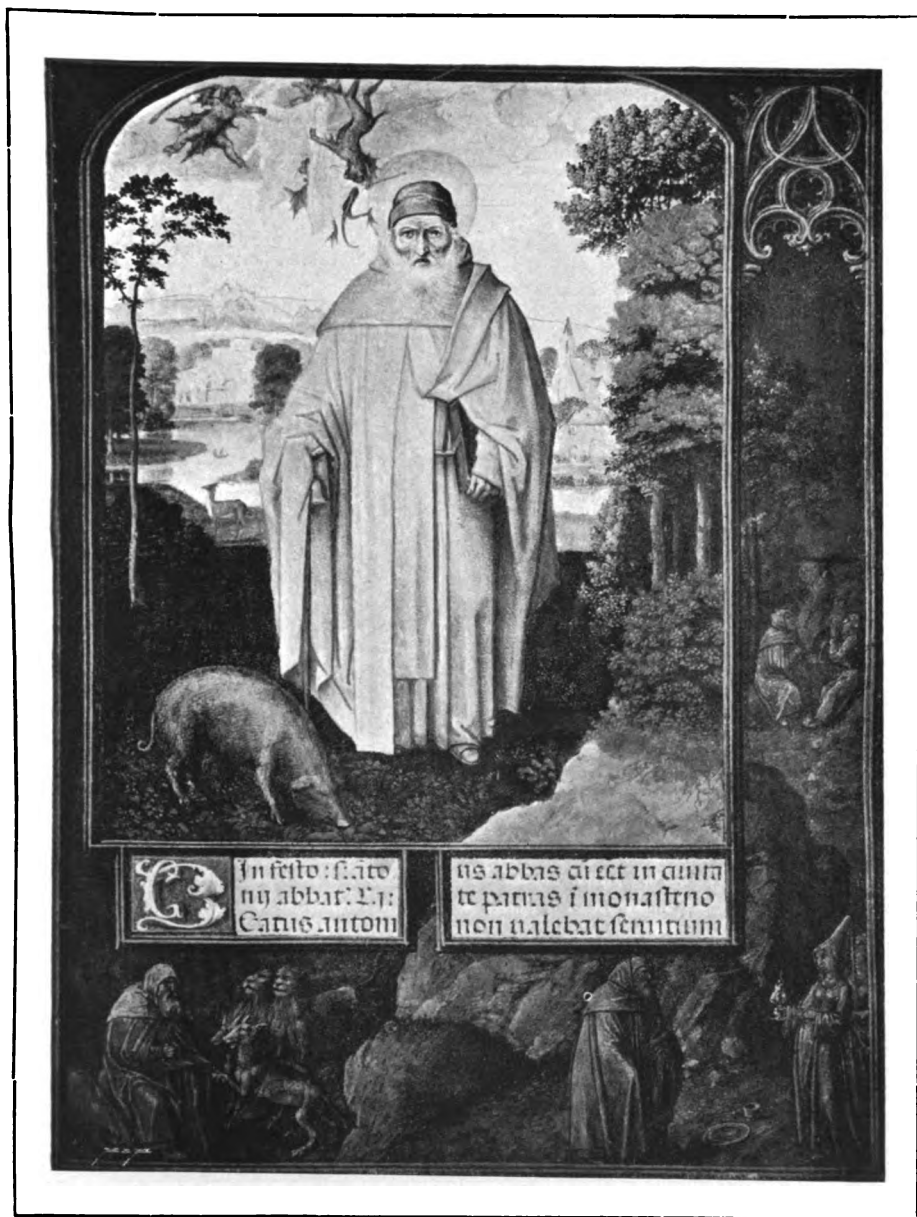
SAINTE ANNE SUR LE TRÔNE.



J. MEMLING.

F. ONGANIA, ED.

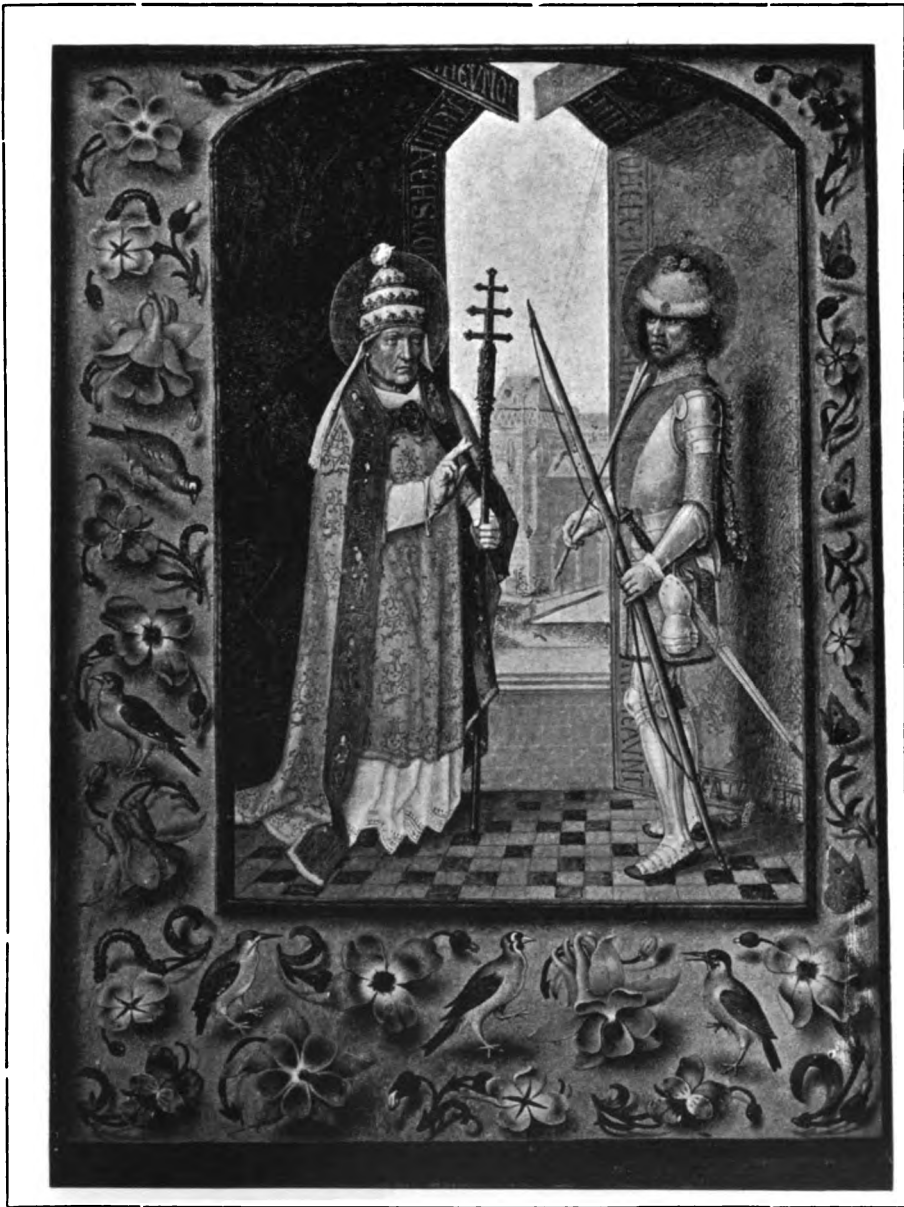
SAINT ANTOINE, ABBÉ.



J. MEMLING.

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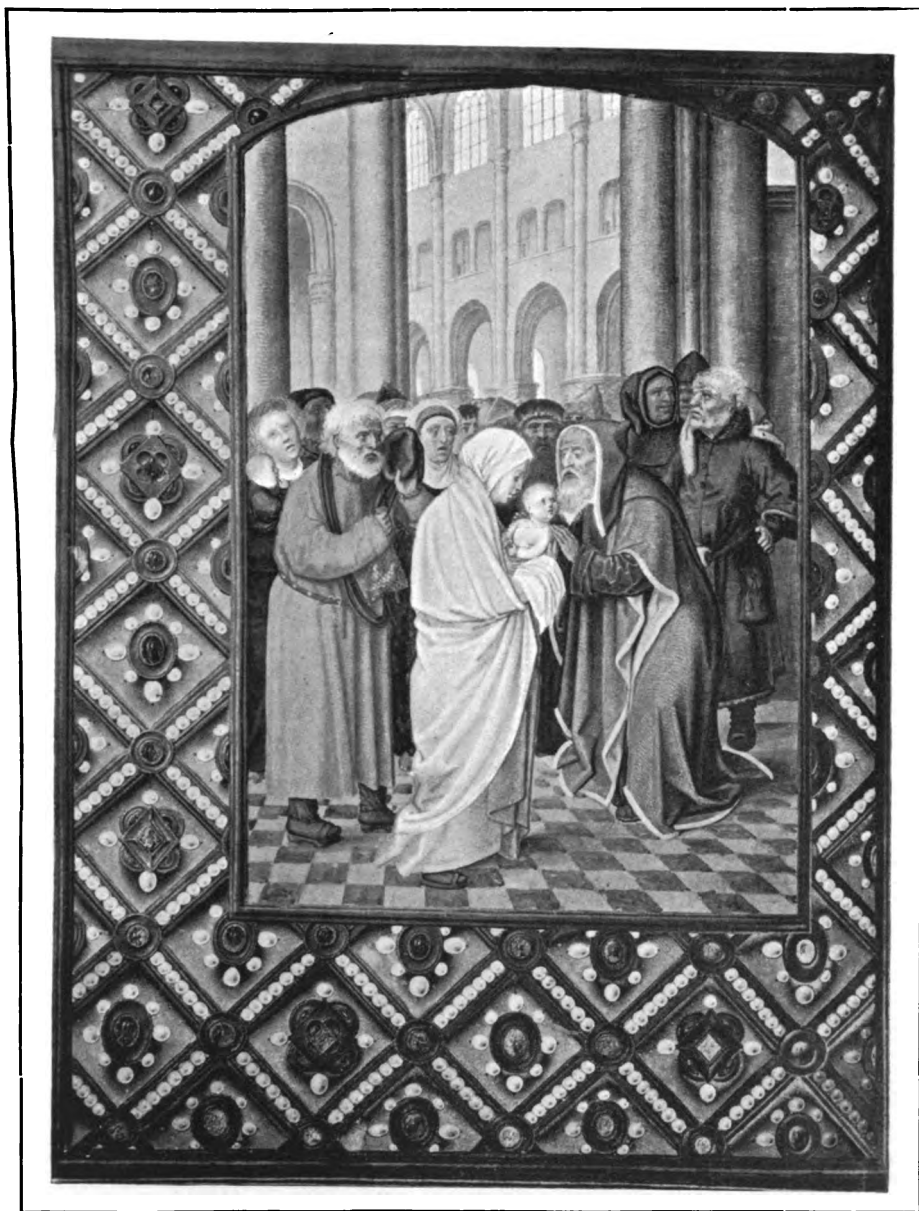
SAINT ANTOINE, ABBÉ.



J. MEMLING.

F. ONGANIA, ED.

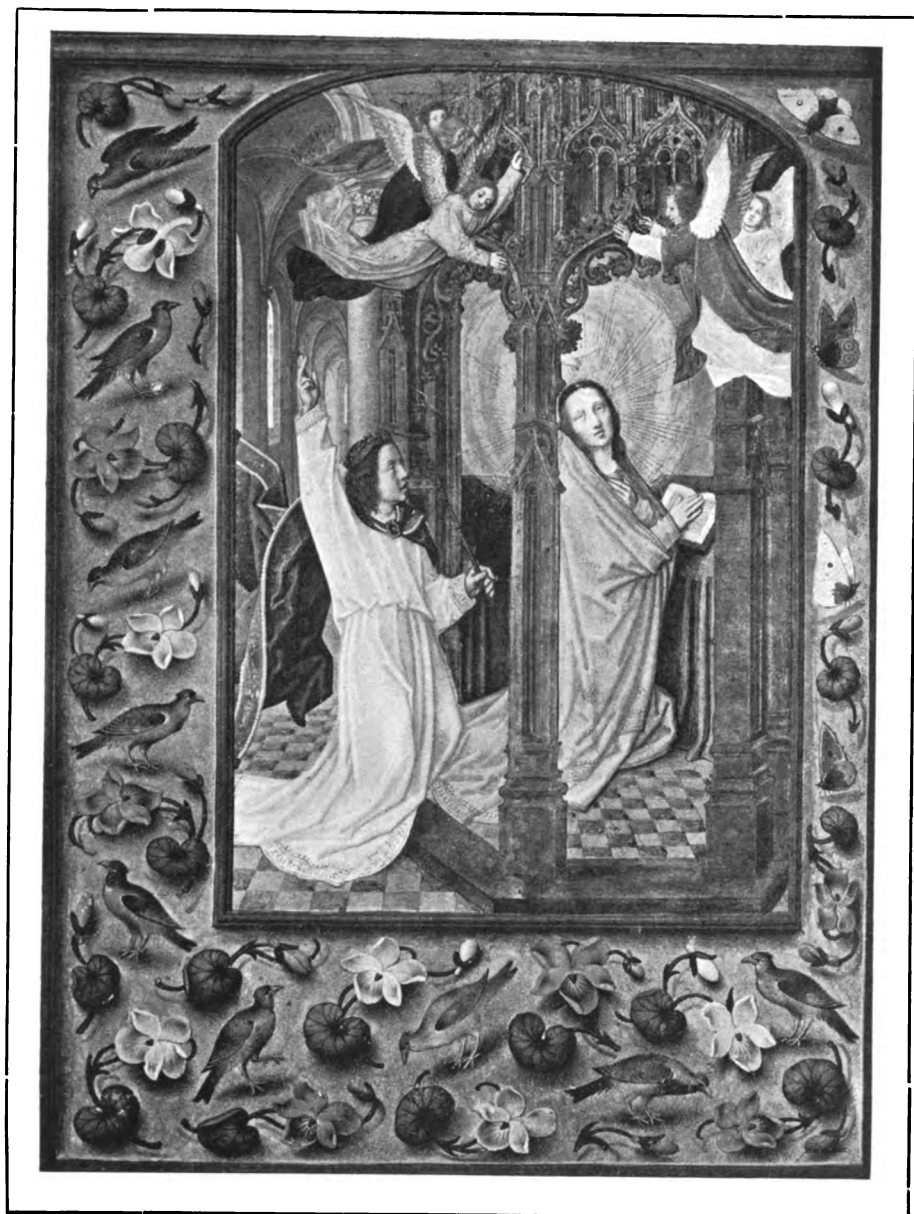
S. FABIEN ET S. SÉBASTIEN, MARTYRS.



G. VAN-DER-MEIRE.

F. ONGANIA, ED.

LA PURIFICATION.



J. MEMLING.

F. ONGANIA, ED.

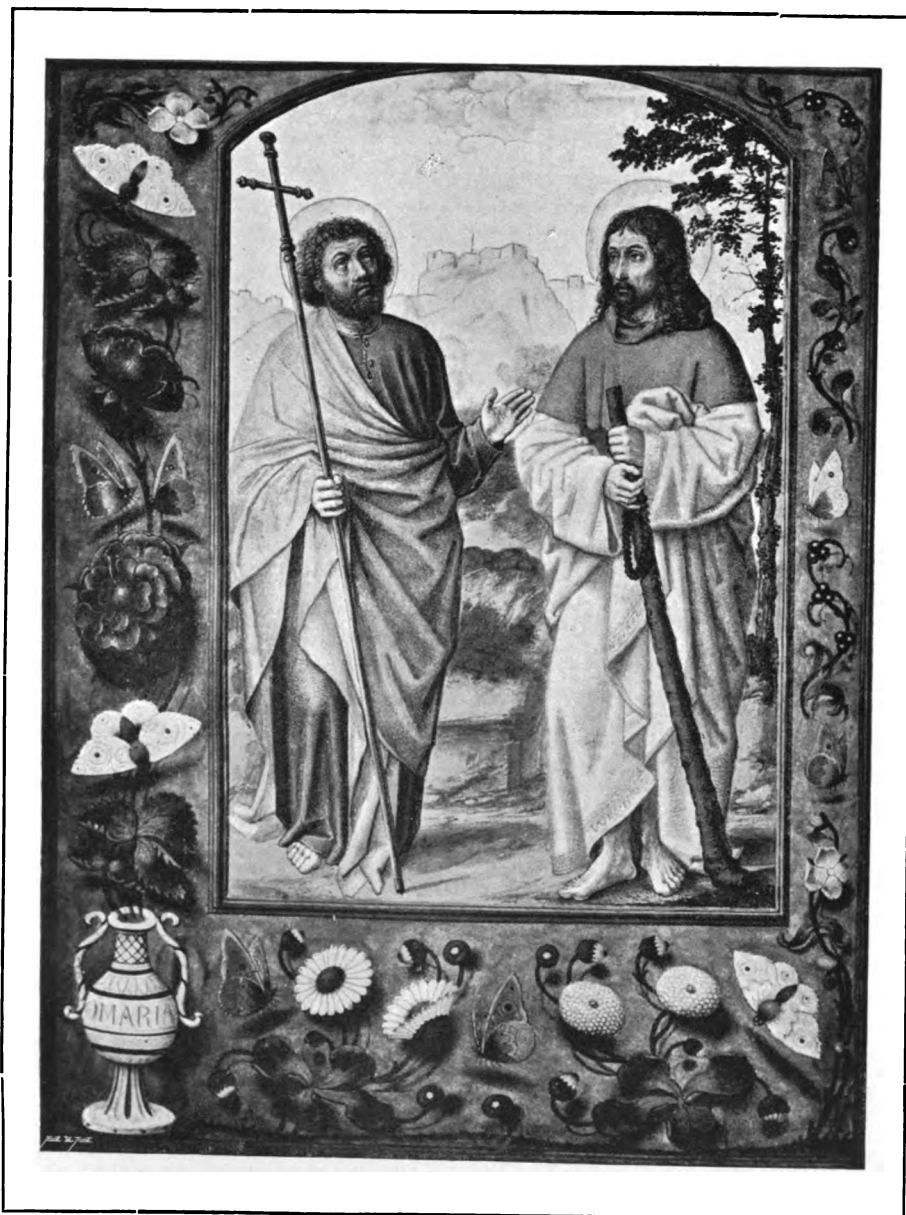
L'ANNONCIATION



J. MEMLING.

F. ONGANIA, ED.

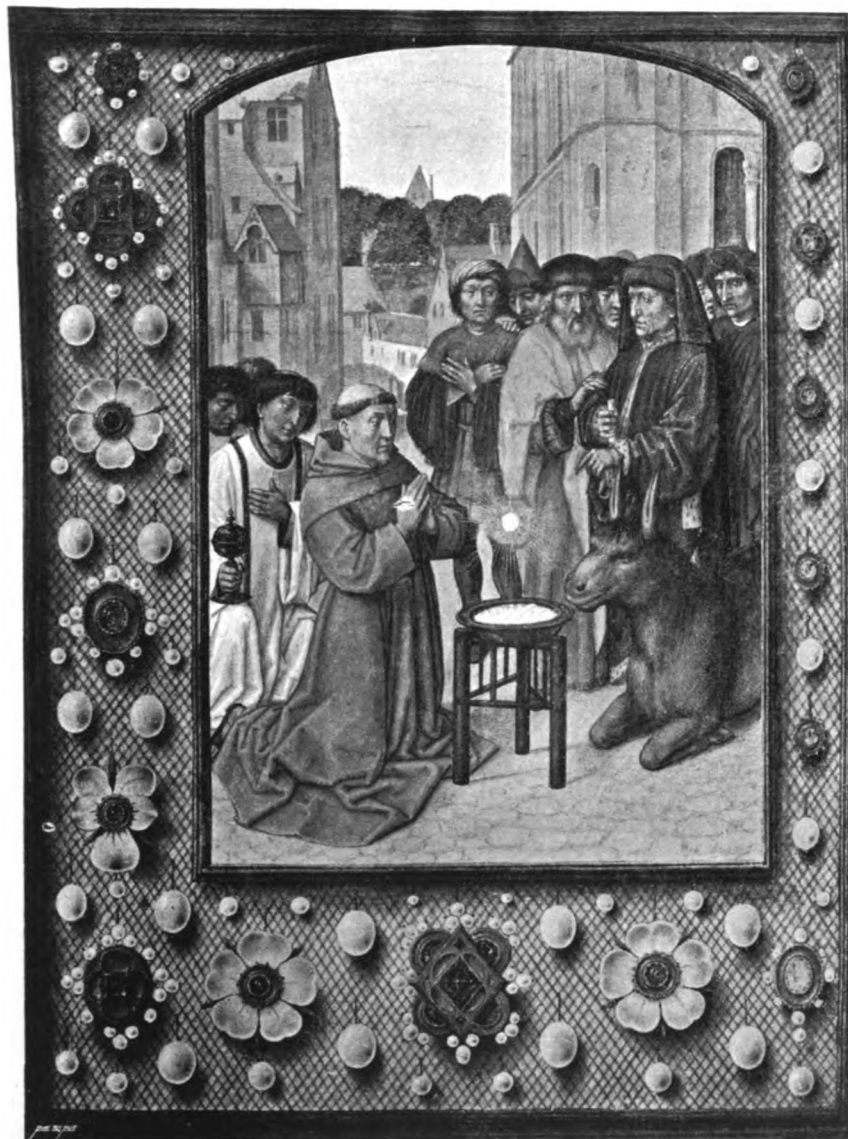
SAINT GEORGES.



J. MEMLING.

F. ONGANIA, ED.

S. PHILIPPE ET S. JACQUES, APÔTRES.



LIVIEN DE GAND.

F. ONGANIA, ED.

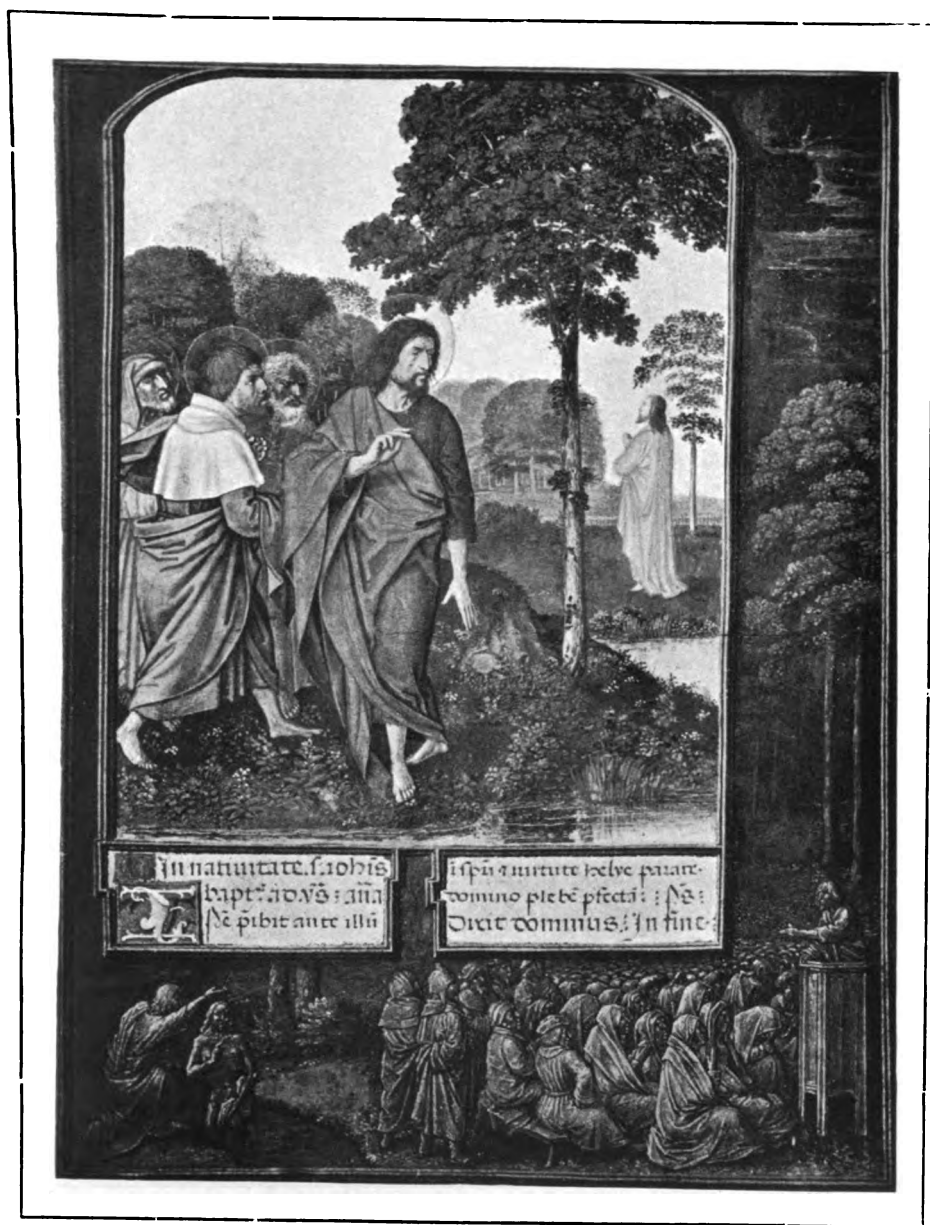
SAINT ANTOINE DE PADOUE.



G. VAN-DER-MEIRE

F. ONGANIA, ED.

LA NAISSANCE DE S. JEAN BAPTISTE.



G. VAN-DER-MEIRE.

F. ONGANIA, ED.

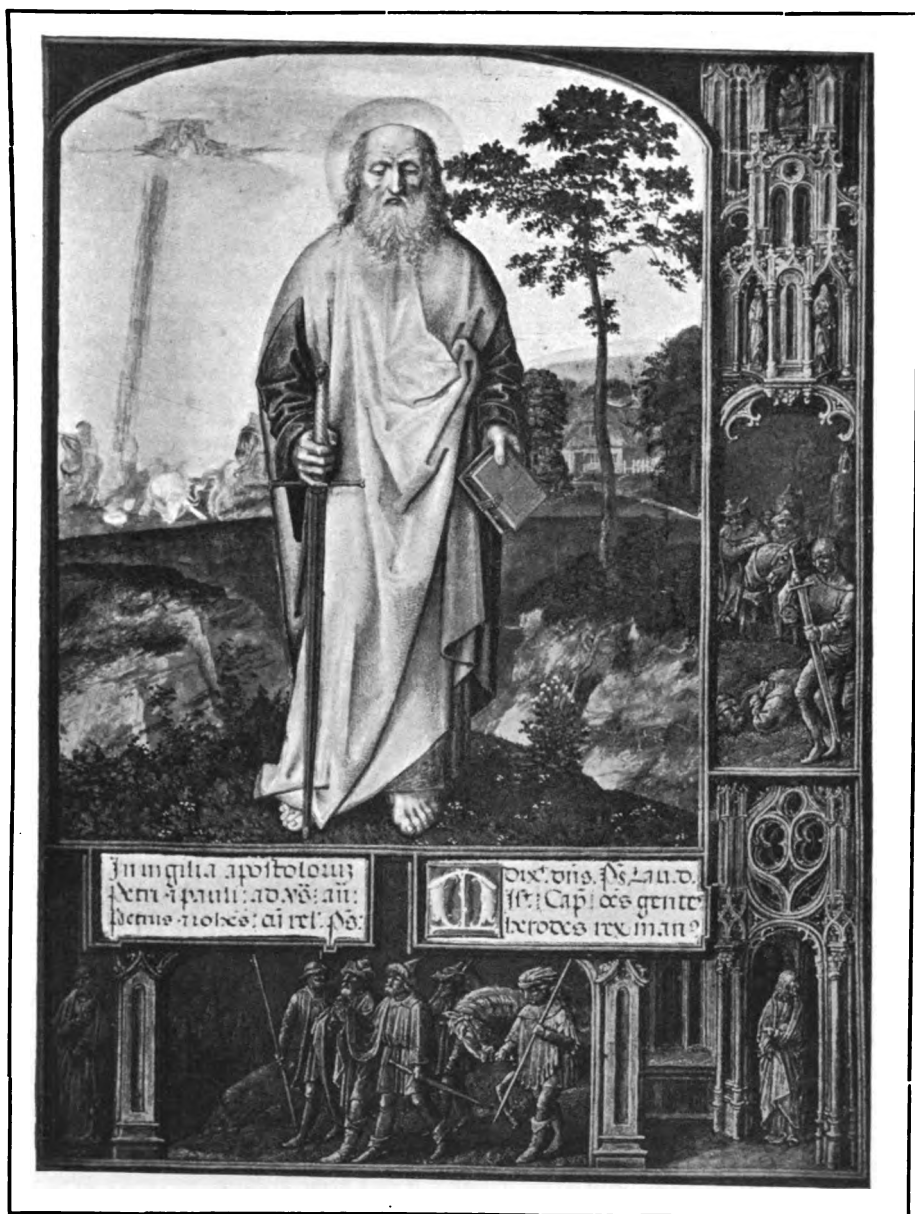
SAINT JEAN BAPTISTE DANS LE DÉSERT.



J. MEMLING.

F. ONGANIA, ED.

SAINT PIERRE.



J. MEMLING.

F. ONGANIA, Ed.

SAINT PAUL.



J. MEMLING.

F. ONGANIA, ED.

LA VISITATION DE LA SAINTE VIERGE.



LIVIEN.

F. ONGANIA, ED.

SAINT PROCÉS ET SAINT MARTINIEN.



LIVIEN.

F. ONGANIA, ED.

LES SEPT FRÈRES MARTYRS FILS DE FÉLICITÉ.



J. MEMLING.

F. ONGANIA, ED.

SAINTE MARIE MADELEINE.



J. MEMLING.

F. ONGANIA, ED.

LA MADELEINE AUX PIEDS DE JÉSUS.



J. MEMLING.

F. ONGANIA, Ed.

APPARITION DE SAINT JACQUES LE MAJEUR.



J. MEMLING.

F. ONGANIA, ED.

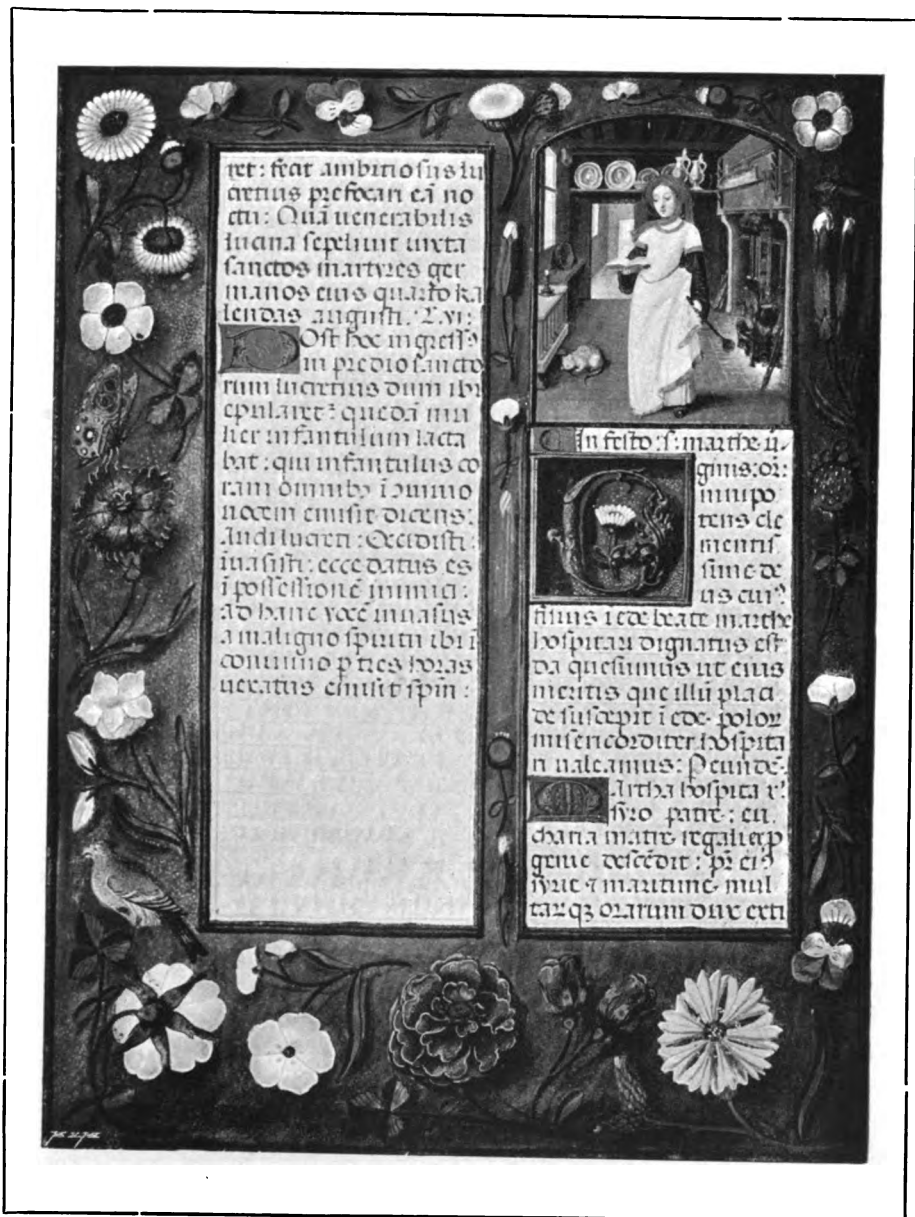
SAINT CHRISTOPHE.



HUGUES D'ANVERS.

F. ONGANIA, ED.

SAINTE ANNE, LA VIERGE ET L'ENFANT JÉSUS.



J. MEMLING.

F. ONGANIA, ED.

SAINTE MARTHE



J. MEMLING.

F. ONGANIA, Ed.

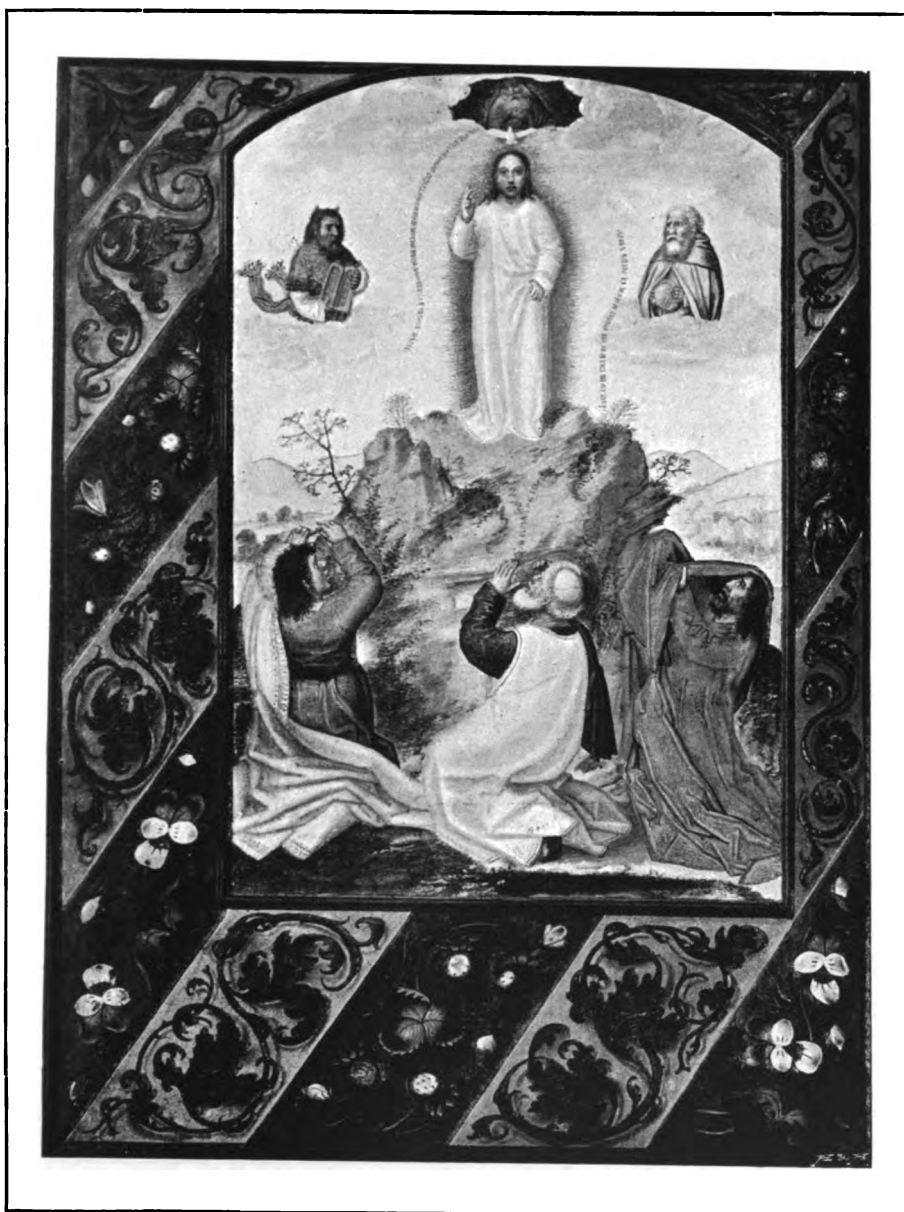
SAINT PIERRE DELIVRÉ PAR UN ANGE.



J. MEMLING.

F. ONGANIA, ED.

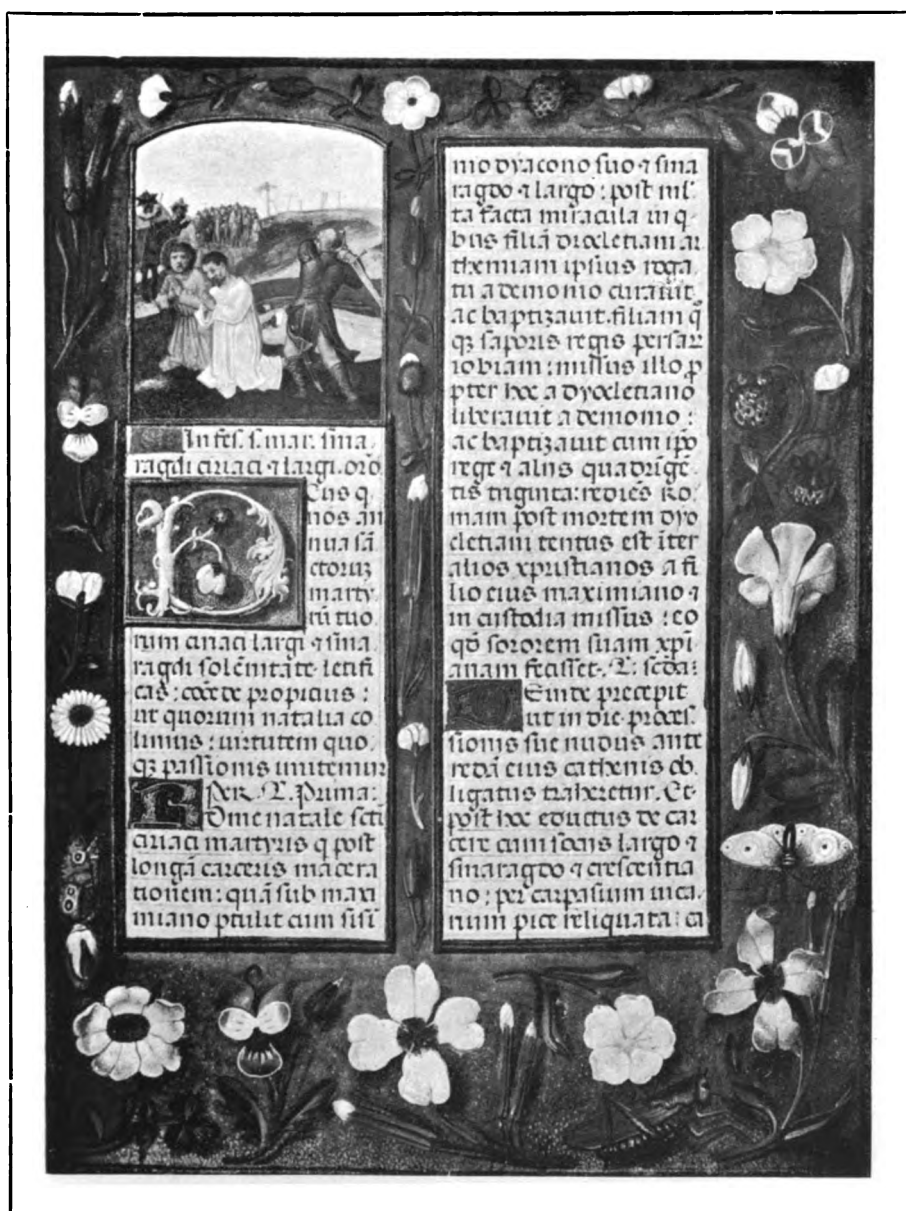
NOTRE-DAME DE LA NEIGE.



G. VAN-DER-MEIRE.

F. ONGANIA, ED.

LA TRANSFIGURATION DE JÉSUS-CHRIST.



HUGUES D'ANVERS.

F. ONGANIA, ED.

S. CYRIAQUE, S. LARGUS ET S. SMARAGDE.



ANTONELLO DE MESSINE.

F. ONGANIA, Ed.

MORT DE LA SAINTE-VIERGE.



J. MEMLING.

F. ONGANIA, ED.

COURONNEMENT DE LA S. VIERGE.



LIVIEN, OU HUGUES.

F. ONGANIA, ED.

SAINT BARTÉLÉMY, APÔTRE.



J. MEMLING.

F. ONGANIA, ED.

LA DÉCOLLATION DE S. JEAN BAP.



J. MEMLING.

F. ONGANIA, ED.

LA VIERGE ET L'ENFANT JÉSUS SUR LE TRÔNE.



G. VAN-DER-MEIRE.

F. ONGANIA, ED.

SAINT ADRIEN, MARTYR.



J. MEMLING.

F. ONGANIA, ED.

SAINT MATHIEU, ÉVANGÉLISTE.



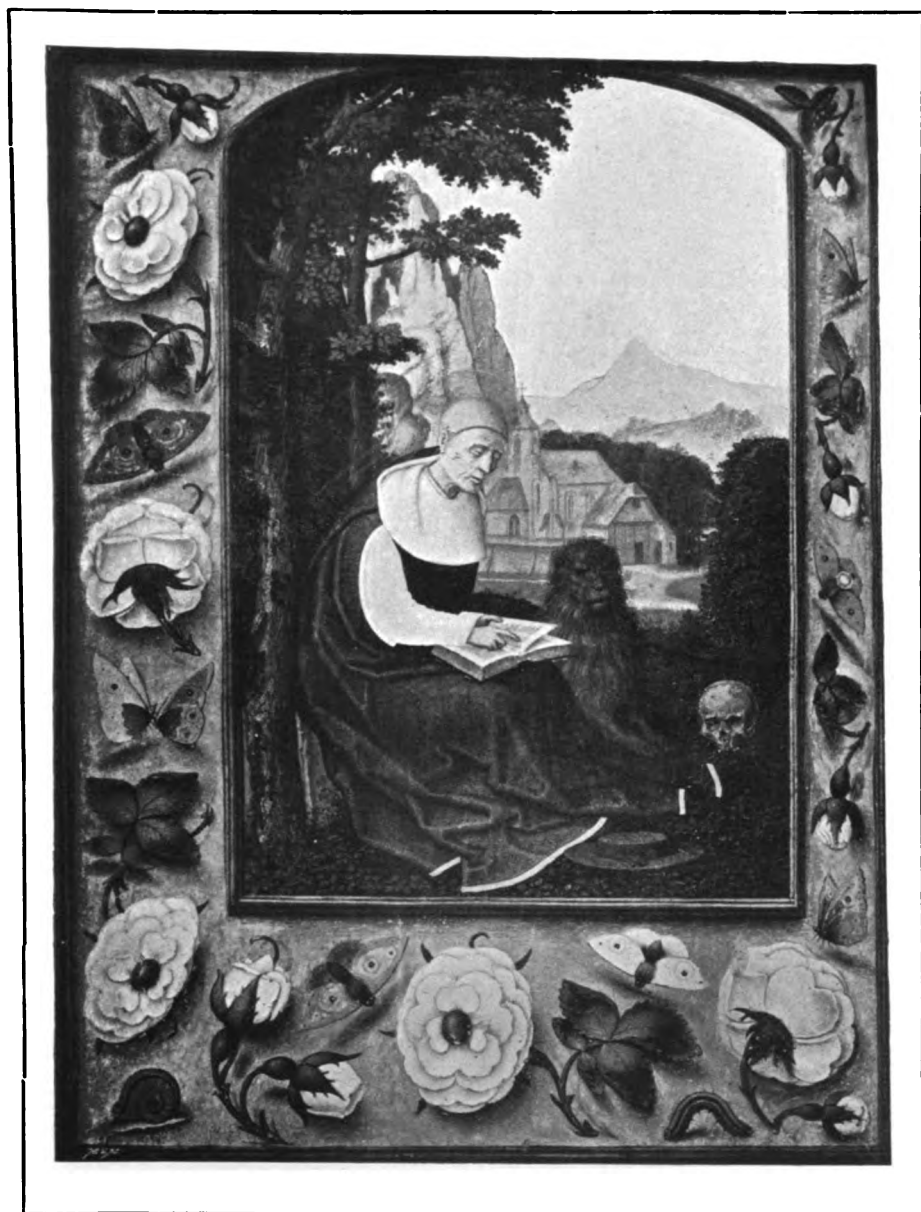
J. MEMLING. F. ONGANIA, ED.
 S. CÔME ET S. DAMIEN, MARTYRS.



J. MENLING.

F. ONGANIA, ED.

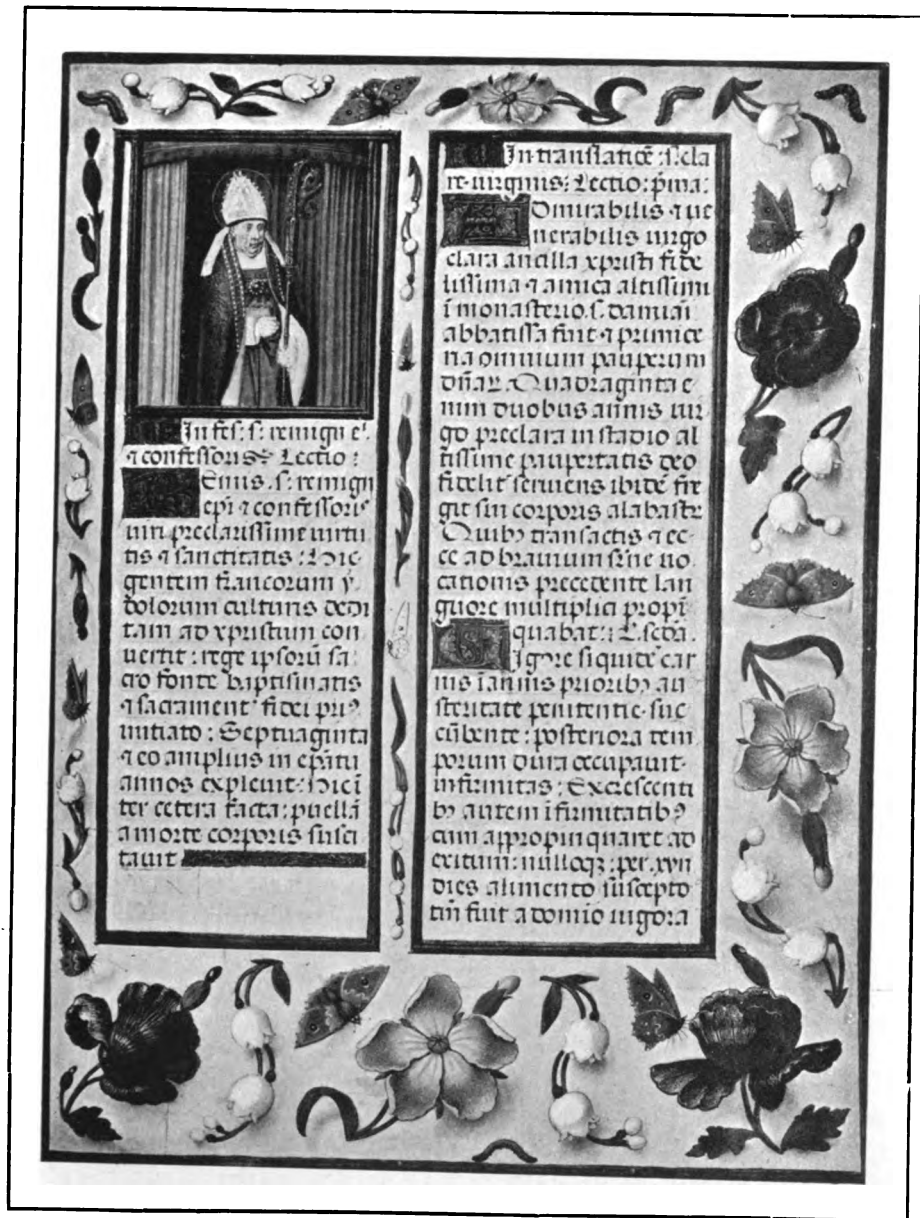
L'ARCHANGE SAINT MICHEL.



J. MEMLING.

F. ONGANIA, ED.

SAINT JERÔME.



J. MEMLING.

F. ONGANIA, ED.

SAINT REMY, ÉVÊQUE.



G. VAN-DER-MEIRE.

F. ONGANIA, ED.

SAINT FRANÇOIS D'ASSISE.



LIVIEN DE GAND.

F. ONGANIA, ED.

S. SERGE, S. BACCHUS, S. MARCEL ET S. APULÉE.



J. MEMLING.

F. ONGANIA, ED.

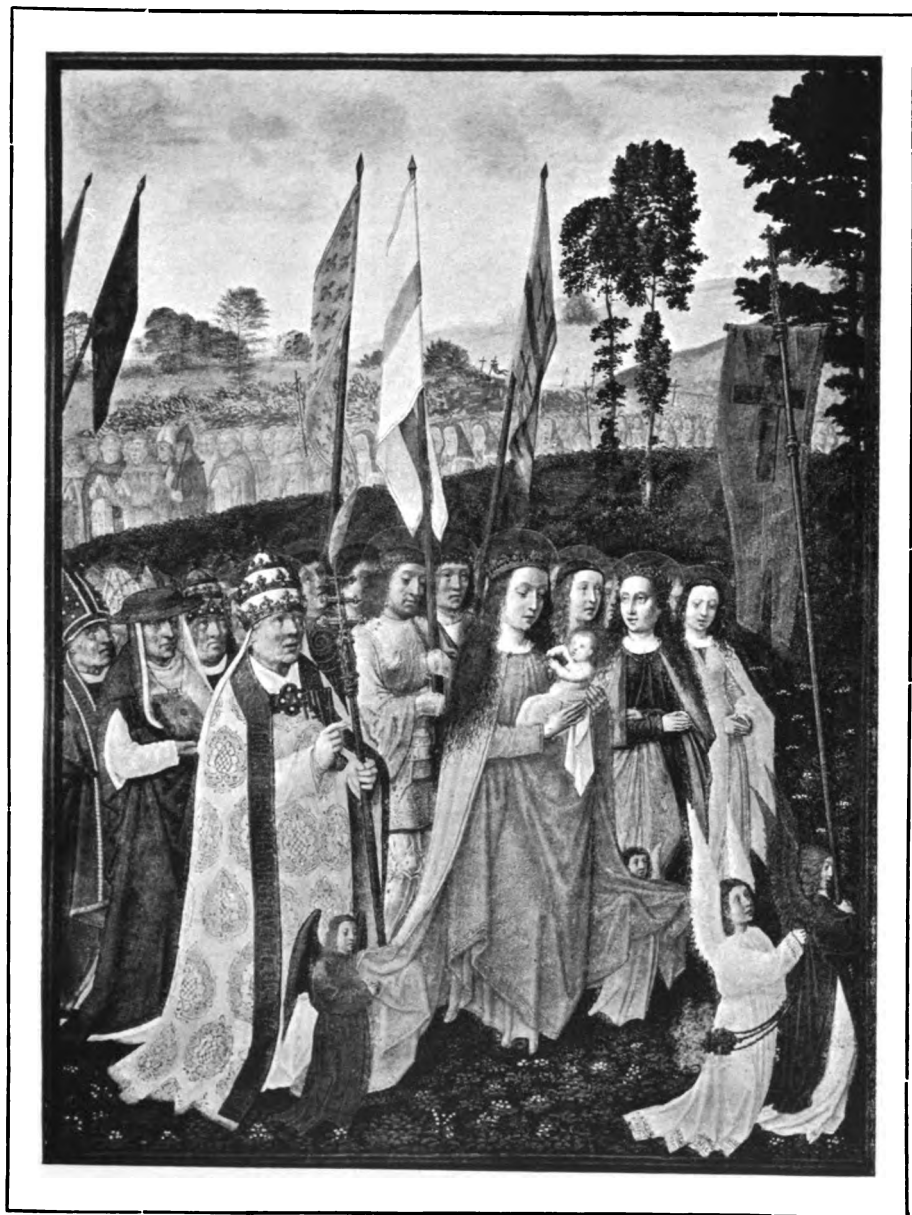
SAINT LUC, ÉVANGÉLISTE.



G. VAN-DER-MEIRE.

F. ONGANIA, ED.

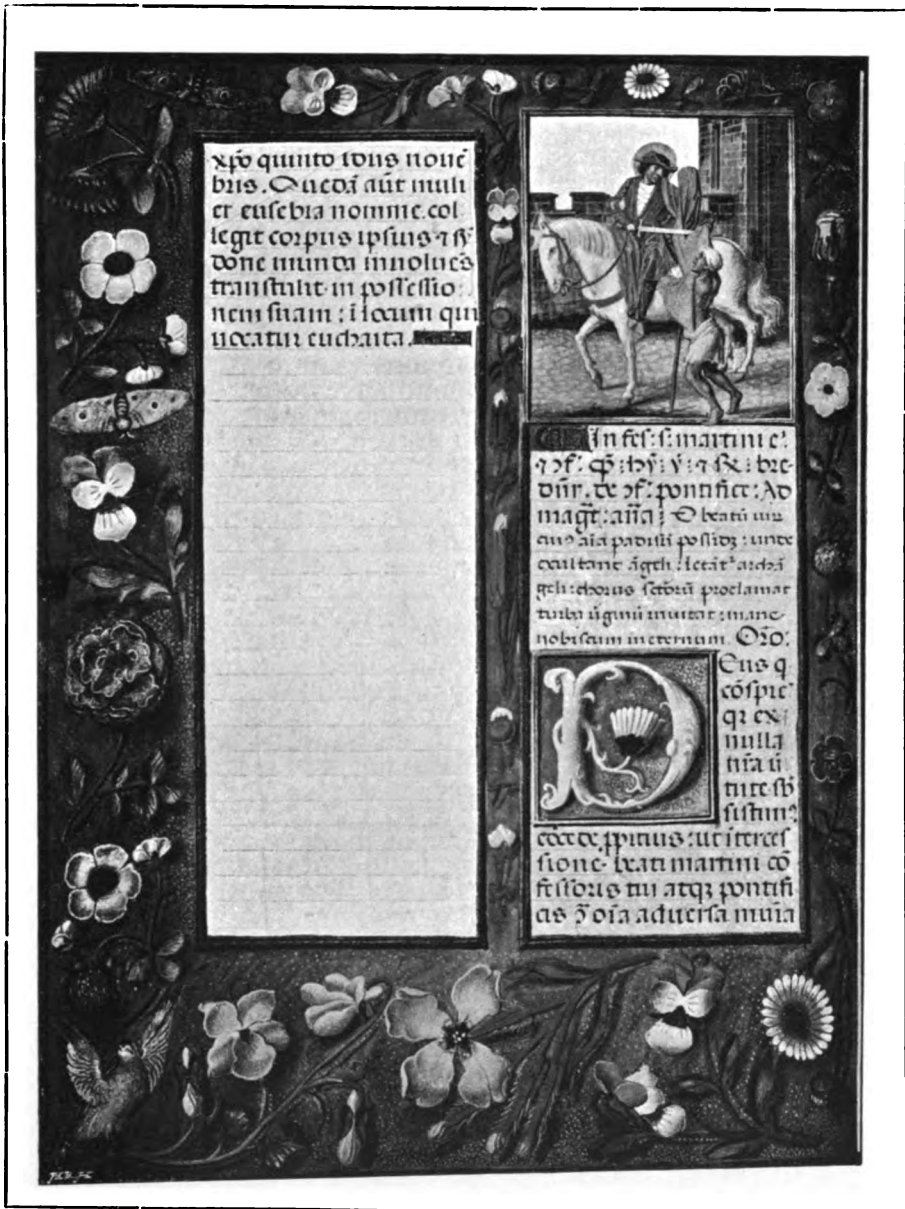
S. SIMÉON ET S. JUDE, APÔTRES.



J. MEMLING.

F. ONGANIA, ED.

TOUS LES SAINTS.



J. MEMLING.

F. ONGANIA, Ed.

SAINT MARTIN



J. MEMLING.

F. ONGANIA, ED.

SAINTE ELISABETH, REINE DE HONGRIE.



J. MEMLING.

F. ONGANIA, Ed.

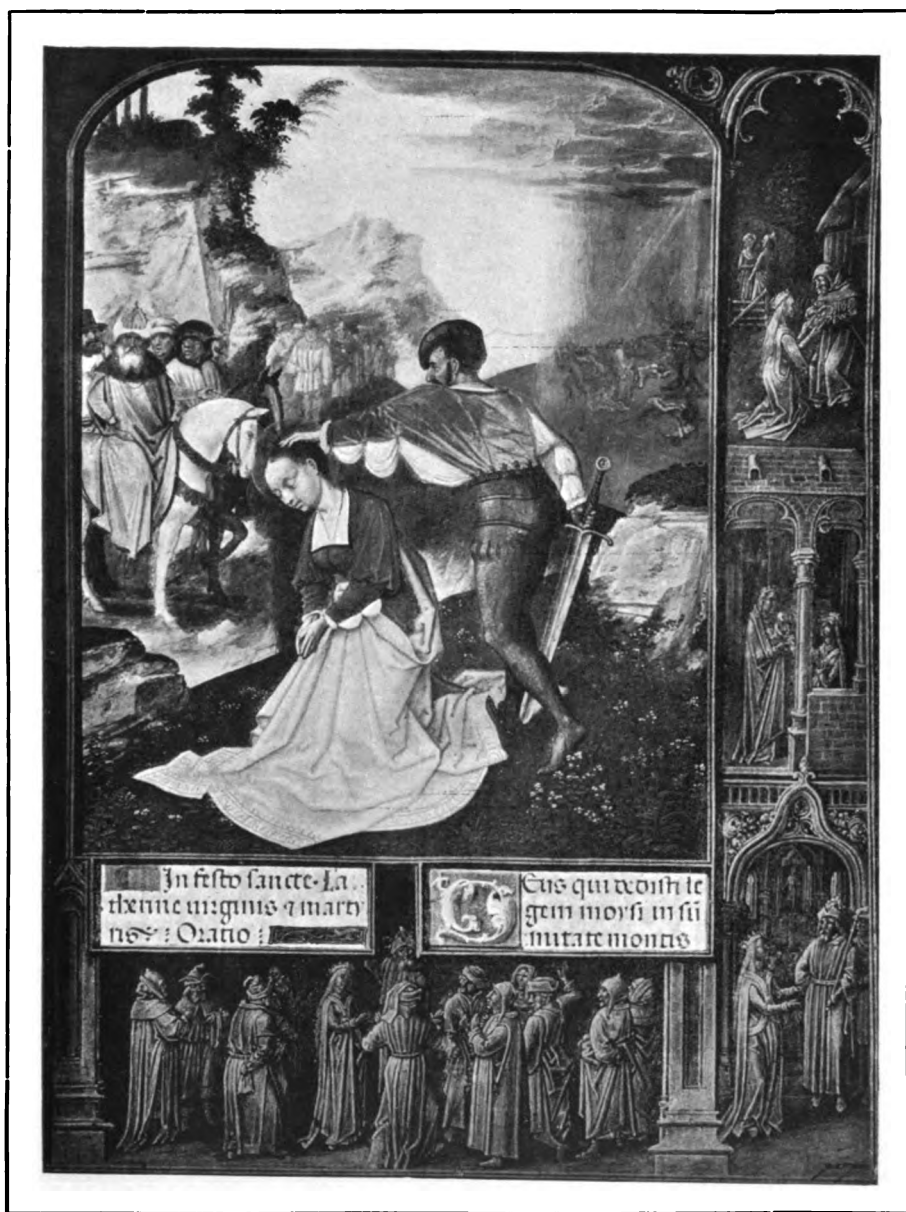
SAINTE CECILE.



J. MEMLING.

F. ONGANIA, ED.

CATHERINE AU MILIEU DES DOCTEURS.



J. MEMLING.

F. ONGANIA, ED.

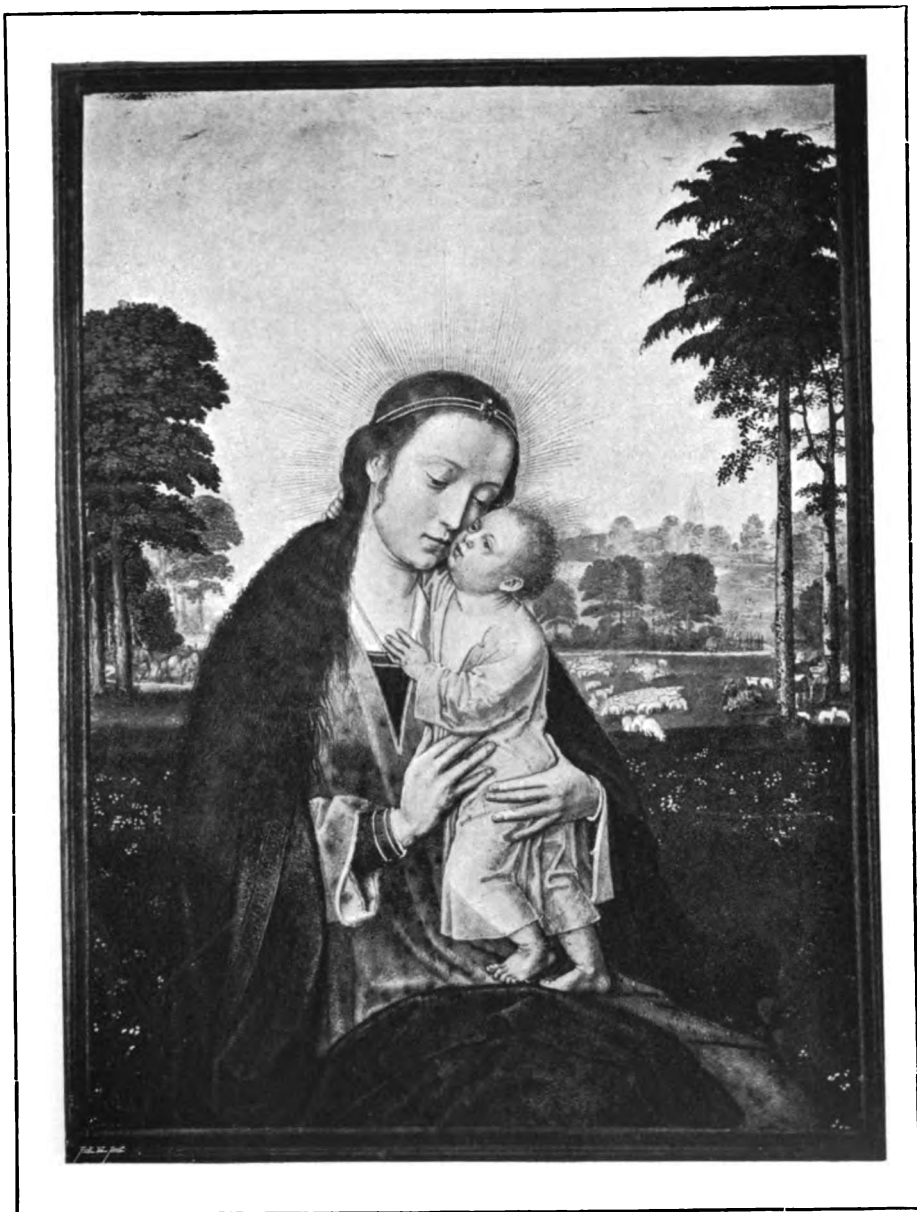
LE MARTYRE DE S. CATHERINE.



J. MEMLING.

F. ONGANIA, ED.

SAINTE BARBE.



J. MENLING.

F. ONGANIA, ED.

LA VIERGE ET L'ENFANT JÉSUS.



J. MEMLING.

F. ONGANIA, ED.

EMBLÈMES SYMBOLIQUES DE MARIE.

FINITO DI STAMPARE IN VENEZIA

XXX NOVEMBRE MCMII

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